



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

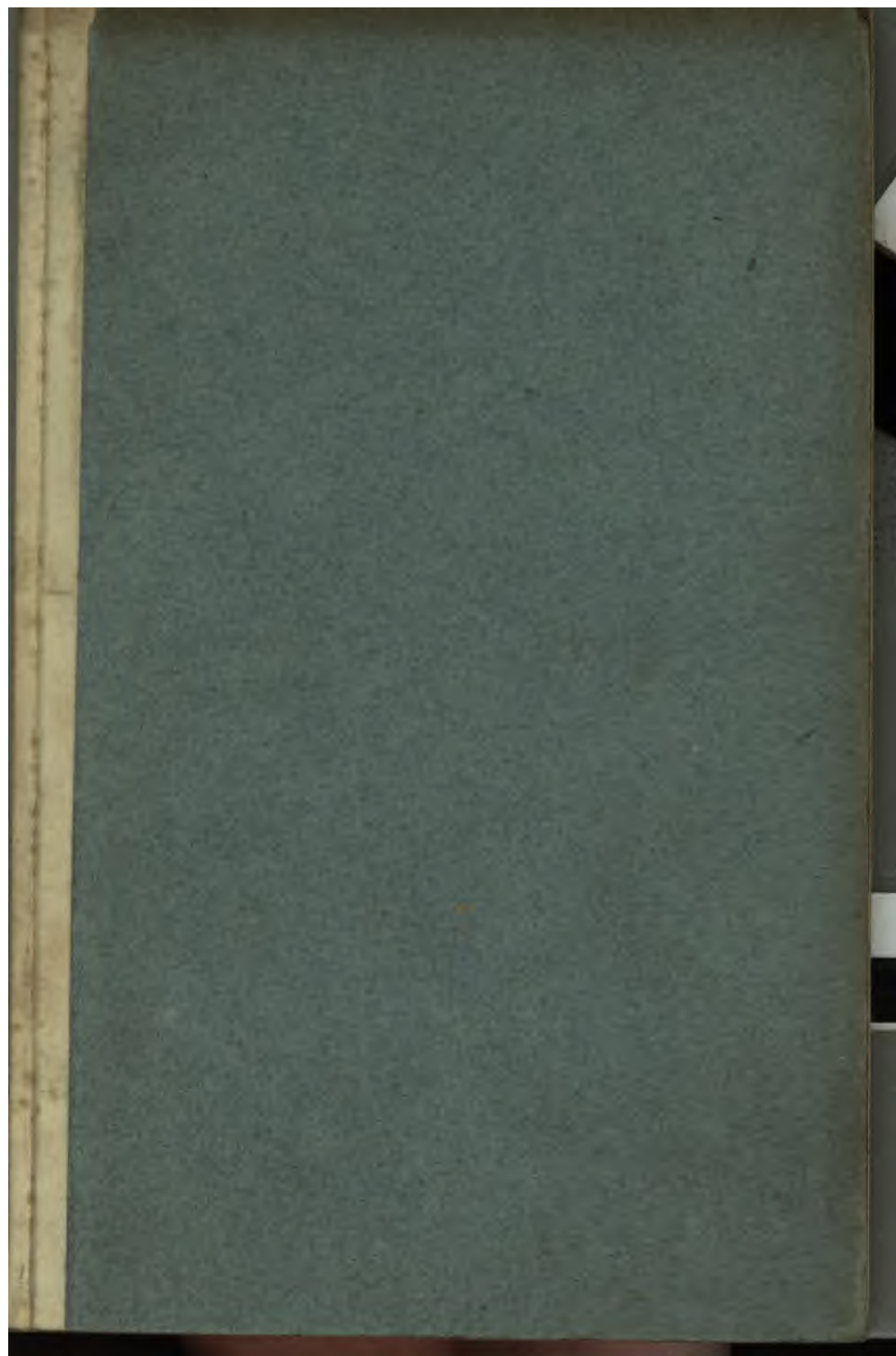
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

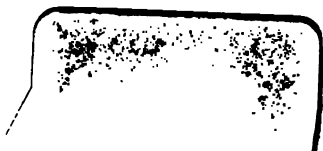
About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>





600033387U



B

MISS ROSA BAUGHAN'S WORKS.

PUBLISHED BY GEORGE REDWAY.

*Price One Shilling.] Fourth Edition, newly revised and enlarged,
with Illustrative Plates.*

The Handbook of Palmistry.

"It possesses a certain literary interest, for Miss Baughan shows the connection between palmistry and the doctrines of the Kabbala."—GRAPHIC.

"Miss Rosa Baughan, for many years known as one of the most expert proficient in this branch of science, has as much claim to consideration as any writer on the subject."—SUSSEX DAILY NEWS.

"People who wish to believe in palmistry, or the science of reading character from the marks of the hand," says the DAILY NEWS, in an article devoted to the discussion of this topic, "will be interested in a handbook of the subject by Miss Baughan, published by Mr. Redway."

GEORGE REDWAY, YORK STREET, COVENT GARDEN.

Price One Shilling]

The Handbook of Physiognomy.

"The merit of her book consists in the admirable clearness of her descriptions of faces. So vivid is the impression produced by them that she is able to dispense with illustrations, the reader using the faces of his acquaintances for that purpose. The classification, too, is good, although the astrological headings may be regarded by the profane as fanciful. Physiognomy may now be scientifically studied by means of composite photography."—PALL MALL GAZETTE.

GEORGE REDWAY, YORK STREET, COVENT GARDEN.

Price One Shilling.] With Illustrative Plates.

Chiromancy;

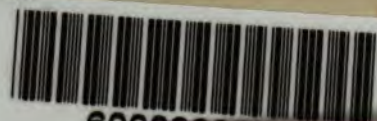
*Or, Indications of Temperament and Aptitudes Manifested by
the Form and Texture of the Thumb and Fingers.*

"Miss Baughan has already established her fame as a writer upon occult subjects, and what she has to say is so very clear and so easily verified that it comes with the weight of authority."—LADY'S PICTORIAL.

"Ingenious and not uninteresting."—THE QUEEN.

GEORGE REDWAY, YORK STREET, COVENT GARDEN.

165593. e.l.



600



1

374.

THE HANDBOOK
OF
PHYSIOGNOMY

BY
ROSA BAUGHAN

AUTHOR OF
'THE HANDBOOK OF PALMISTRY,' 'CHIROGNOMANCY,' ETC., ETC.

LONDON
GEORGE REDWAY
YORK STREET, COVENT GARDEN
1885

C

Chirognomancy ;

OR, INDICATIONS OF TEMPERAMENT AND APTITUDES MANIFESTED BY THE FORM AND TEXTURE OF THE THUMB AND FINGERS.

By ROSA BAUGHAN. In demy 8vo., with Illustrative Plates. Price 1s.

'Miss Baughan has already established her fame as a writer upon occult subjects, and what she has to say is so very clear and so easily verified that it comes with the weight of authority.'—*Lady's Pictorial*.

GEORGE REDWAY, YORK STREET, COVENT GARDEN.

Mental Magic ;

A RATIONALE OF THOUGHT READING,

And its attendant Phenomena, and their application to the Discovery of New Medicines, Obscure Diseases, Correct Delineations of Character, Lost Persons and Property, Mines and Springs of Water, and

ALL HIDDEN AND SECRET THINGS.

By THOS. WELTON, F.S.A. To which is added the History and Mystery of the Magic Mirror. Post 4to., cloth, 6s.

GEORGE REDWAY, YORK STREET, COVENT GARDEN.

Specimen Number sent Post Free for Two Shillings.

The Theosophist.

A Monthly Journal devoted to Oriental Philosophy, Art, Literature, and Occultism ; embracing Mesmerism, Spiritualism, and other Secret Sciences. Conducted by H. P. BLAVATSKY.

THE THEOSOPHIST is issued monthly, and the subscription is £1 for twelve numbers of not less than 48 columns royal 4to. of reading matter, or 576 columns in all, *including postage*.

With the issue of OCTOBER (1884) was commenced the SIXTH VOLUME of this journal.

'Theosophy has suddenly risen to importance. . . . The movement implied by the term Theosophy is one that cannot be adequately explained in a few words . . . those interested in the movement, which is not to be confounded with spiritualism, will find means of gratifying their curiosity by procuring the back numbers of *The Theosophist* and a very remarkable book called *Isis Unveiled*, by Madame Blavatsky.'—*Literary World*.

GEORGE REDWAY, YORK STREET, COVENT GARDEN.

[*London Agent for the Theosophical Society's Publications.*]

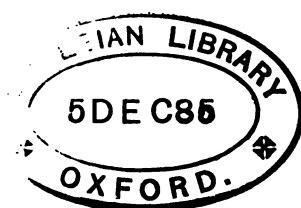
THE HANDBOOK
OF
PHYSIOGNOMY

BY
ROSA BAUGHAN
AUTHOR OF
'THE HANDBOOK OF PALMISTRY,' 'CHIROGNOMANCY,' ETC., ETC.

LONDON
GEORGE REDWAY
YORK STREET, COVENT GARDEN
1885

6

165505.0.1.1



CONTENTS.

CHAPTER	PAGE
I. 'THE FACE IS THE MIRROR OF THE SOUL' -	1
II. THE FOREHEAD AND EYEBROWS -	9
III. THE EYES AND EYELASHES -	15
IV. THE NOSE -	22
V. THE MOUTH, TEETH, JAW, AND CHIN -	27
VI. THE HAIR AND THE EARS -	33
VII. THE COMPLEXION -	37
VIII. CONGENIAL FACES -	42
IX. THE SIGNATURES OF THE PLANETS ON THE FACE -	55
X. PATHOGNOMY -	63



PAPERS ON PHYSIOGNOMY.

CHAPTER I.

‘La Fisonomia è lo specchio dell’ anima.’

‘THE face is the mirror of the soul,’ says Finetta, a mediæval Italian writer on the subject of physiognomy, and, to those who take the trouble to study the matter, the intelligence, the sentiments, and the instincts of a person are all clearly manifested by the form of the head and features, and their relative proportions, by the colouring of the skin, eyes, and hair, by the fugitive expressions which, to an attentive observer, are seen to pass over even the most impassible faces, and ‘last, but certainly not least,’ by the lines left by the habitual passage of the expression of strong feeling, which, to the physiognomist, are visible even when the face is in repose.

I have said character is shown by the form *of the head* and face, because, though we have got to apply the word physiognomy to the *face* only, it has really a much wider signification. All things—animate and inanimate—have their physiognomy, and, when judging of the character by the form of the features of the face, it would be impossible to ignore that given by the shape of the head, for, without altogether believing that the brain is mapped out in the manner described by phrenologists, there is no doubt that a good development of the front of the head shows intelli-

gence, whilst a head which is inordinately protuberant at the back indicates the dominance of animal instincts in the organization. The advantage of this sort of 'outline phrenology' is that it may be exercised by the eye without any necessity for feeling for the so-called 'bumps' of the cranium. Thus, we may be sure, when we see a broad, full, but yet not necessarily high, forehead, that the intellectual faculties are strong; that if the top of the head is raised from the brow to the centre there is benevolence and the power of veneration—by veneration I do not mean alone religious belief, but also the quality taken in its wider, though not, perhaps, higher sense; all hero-worship is the result of the faculty of veneration, combined with imagination and ardour, which give enthusiasm. If the head is much raised just before it turns, it gives the same indication as the first joint of the thumb long—a *dominant* will; if the back of the head is fairly but not over developed, it gives power of affection: this is the same sign as that given by the Mount of Venus, full but without lines on it. If the back of the head projects far beyond the nape of the neck it indicates a sensuous nature; thus having the same signification as that given by the Mount of Venus inordinately large, with cross bars upon it, and the ring of Venus strongly developed. If the back of the head is quite flat it indicates coldness, want of passion in the nature. A head which is large just above the ears, shows a tendency to anger, and if the signs of benevolence on the brow and lips are entirely wanting, it would mean cruelty; but in physiognomy the signs on both the head and face must be considered as a *whole*, and the qualities shown by *both* weighed one against another before any right judgment can be arrived at. In this study, as in that of graphology and palmistry, a deductive power of mind is required. Among twenty persons who may be sufficiently interested in the science to study it, there will be scarcely more than

one who will become a good physiognomist. One among the countless objections which have been urged against physiognomy is that many physiognomists make erroneous judgments; but, granted that they do so, it is their want of discernment, or, more probably, their want of deductivity—not the science—which fails. To decry physiognomy because physiognomists are sometimes wrong in their judgments, is as foolish as to conclude that there is no reason because there is so much *false* reasoning.

There is a certain sort of *instinctive* power of judging character by the face, possessed by children and animals, which I have always found to be in harmony not only with my own observations, but with the theories of those who have thought and written most upon this interesting subject.

We are all of us—women, perhaps, more than men—daily influenced by this sort of *instinctive* physiognomy: for there are few people who do not, when they first see a stranger, form a judgment of him, in which they are, of course, only swayed by his outward appearance, although they may never have even heard the word physiognomy. Many persons, however, who have this gift of intuitive perception of characters fear to be guided by it, thinking it 'foolish' to be influenced by what they call 'first impressions.' To these I say, Study the principles of physiognomy, and you will find that these 'first impressions' are generally correct. Although this gift is a natural one, it can be perfected by study; and there is, in this study, an infinity of ever-varying interest—faces seen to-day are as different to those noticed yesterday as to those one shall come across to-morrow. No two faces are alike, as no two human beings are alike in character. No society, however seemingly devoid of interest, is altogether so to the physiognomist; for every human being is a study, and every new discovery a delight. It is interesting to distinguish between people who have created their intelli-

gence and those whose intelligence has created them—that is, between people whose cleverness is the result of study, and those whose intelligence is intuitive ; between those who hide, or endeavour to hide, their passions, and those who let all their feelings, good or bad, come to the surface. Any one at all versed in the study of the human face knows that there are, in all physiognomies, the original indications and those given by circumstances. Illness and age both alter the original indications, but experience soon enables one to distinguish these causes, for though they change the face, they do not extinguish the original indications ; thus the intelligent light in the eyes of a seemingly weak and impassive face will show us that the weakness is merely that of circumstance ; the pleasant smile which suddenly lights up a wearied and down-drooping mouth shows that the depression of age has *tamed*, but not extinguished, the joyous nature. Illness gives an expression to the face which is generally so easy to read, that we all at once know a person to be an invalid from the expression of his face, although we may never have seen him in health ; and what I say of illness is, in a measure, true of age. Yet these things act unequally, and, although they have all the same characteristic signs, they do not show themselves quite in the same manner on all faces. Some persons are sufferers from a serious illness without its being apparent to the casual observer ; but this is merely from the natural vivacity of temperament, a certain vitality which brightens the face whilst speaking—*in repose*—a state in which such faces are seldom to be seen—the signs of illness would be apparent ; the same thing applies to the indications of age. A woman of a bright and happy disposition often looks younger than her age by ten years whilst she is speaking, but look at the same face in repose, or more especially in the deep thought of solitude, and the signs of age will be more apparent upon it. It is the women—and the men,

too—born under Mercury and Venus who retain their youthful appearance longest, for these planets not only give beauty, but a happy disposition. People born under them are always *young at heart*, and this, of course, affects the expression of the face.

The *temperament* has an immense amount of influence over the character, and this temperament is shown more especially by the colour and texture of the skin and hair. It is temperament which precipitates or retards the effects of illness and age, and temperament is the result of the astral influence which presided at our birth.

These temperaments have been classified under four heads—viz., the sanguine or choleric, the lymphatic, the bilious, and the melancholic. The first, the sanguine or choleric, is the result of the astral influence of Mars and Jupiter; the lymphatic, of the moon and Venus, but more especially of the moon; the bilious (which is especially the intellectual temperament), of Apollo and Mercury; and the melancholic temperament is the result of the dominance of the sad planet, Saturn. The sanguine temperament is shown by a skin with a good deal of colour in it, either of a soft pinky white with a rosy peach-like colour on the cheeks, in which case it is Jupiter which dominates in the temperament; or of a deep red colour all over the face, when the sanguine temperament is dominated by Mars, the hair being red or brown, crispy or curling. The lymphatic temperament is shown by a soft, pale skin of a thick dead-white, the lips and cheeks being only slightly coloured; the hair is fine and long, but not thick, and is light, not golden, but rather colourless, or what the French call '*un blond cendré*'—that is, of an ash-coloured fairness, sometimes of a soft brown, when Venus is the dominating planet. The bilious temperament is the result of the combination of the astral influences of Apollo and Mercury, the planets which give artistic feeling and intelligence.

Those having this temperament have yellow skins of a soft, fine texture, and when Apollo is the dominant planet they have a vivid colour in the cheeks; the hair of those of the bilious temperament is golden, and is generally curly or wavy; if the melancholic temperament given by Saturn is in combination (and it is frequently so in the bilious temperament) with the yellow-tinted skin of the bilious temperament, we find also the straight deep black hair peculiar to the Saturnian.

The melancholic temperament is that of those born under the dominant influence of Saturn. People of this temperament are of a pale or livid, and sometimes of a greenish-tinted or earth-coloured skin, and their hair is always of a dead black. It must be remembered that though one planet may dominate at a birth, there are always present others which have also their influences, though in a secondary degree, so no person is of *one* temperament without any admixture of the others, although one may, and often does, dominate the others. Thus no one is *exclusively* sanguine, bilious, lymphatic, or melancholic. One person could be at once bilious, melancholic, and lymphatic. I have sometimes seen the apparently contradictory temperaments of the melancholic and sanguine in the same person, but, generally speaking, one temperament dominates—modified by one or more of the others. This makes one of the sources of the variety of character we see in those about us, no one person having precisely the same modification of temperament, to say nothing of the difference of intellectual gifts. Now, as the temperament produces the character, and the character the passions, it is very necessary, in order to be a good physiognomist, that we should be thoroughly expert in being able to assign to each person under judgment the exact amount of domination of each of these four temperaments; and this is only to be done by noting (as I have shown) the colour and texture of the skin and hair.

Aristotle has said that though there is a certain physiognomy of the whole person, the principal signs to guide us in a knowledge of human beings are to be found on the face; and this is perhaps because the skin of the face is somewhat differently constituted to that over the other parts of the body. It is more transparent than that of the other parts of the body, and thus more readily reflects the different colours—the vivid flush of joy—the blush of shame—the livid hue of envy—the pallor of fear—the different passions by which we are agitated. The face also is the seat of the eyes and the lips, both of which features (being continually in movement) make the face, as the old Italian writer has said, 'the mirror of the soul.' Even those who habitually deny the power given by a knowledge of the science of physiognomy, admit that *in certain moments* they have been able to judge of what they could ask for, from the expression they saw on the face of the person with whom they were dealing. Now, if this were so at one moment, why should it not be so always? When the soul is agitated, that agitation shows itself, at once, upon the face by the variation of its colours and by the contraction of certain muscles about the features. Both this changing of colour and this movement of the features vary according to the passions which produce the agitation, and these different expressions most people can read at a glance. No one confounds the expression of happiness with unhappiness—of love with hatred—of hope with despair—of jealousy with trustfulness—of envy with sympathy. Well, between a face powerfully agitated by any one of these passions and one in which they are (momentarily) at rest—between the soul agitated and the soul tranquil—there is not, really, so much difference, for those who are habitually jealous or envious, loving, hopeful, or despairing, will have so often shown this in the forcible manner, in which 'he who runs may read,' that the expression will have left its trace on the face.

Habitual drunkards show their vice on their faces, even when they are perfectly sober; so also do the other vices show themselves by the lines left on the face by the constant recurrence of the contraction of the features when under the immediate and violent influence of the ruling passion. But these *traces* of past, or at any rate slumbering, passion are not always visible to the ordinary observer. As in art, that which is perfectly beautiful in form is easily seen by all, but the refinement of treatment is only appreciated by connoisseurs; so in physiognomy, whilst the expression of strong feeling is at once seen by all at the moment it is agitating the soul, the traces of it when past are only discernible to those who have studied the subject. By dint of continually exercising the faculty of observation they come to see expressions and lines on the face which, though perhaps quite lost upon others, give them indications of character which are sometimes startling revelations. Here, again, I am reminded of another objection which I have often heard advanced against the study of physiognomy. Does it not, by laying bare the vices and weaknesses of human nature, induce a cynical opinion of human nature? No; for, whilst it makes us clear-sighted as to the vices, it also reveals to us many sweet and noble qualities in those by whom we are surrounded, which, perhaps, were never suspected by us, and, after many years' study of character, I am of opinion that these last, in most instances, overbalance the evil, and that the more we know of human nature the higher will be our estimate of it. No one better understood his fellow-men, no one was ever more alive to 'the sweet, sad music of humanity,' than Shakespeare. His large-hearted, sympathetic nature gave him intuitive perception of character, and this, aided by his wonderful powers of observation, must have made him a physiognomist. He, as he himself says of Cassius, 'looked quite through the thoughts of men,' and yet, with all this wondrous knowledge

of human nature, he says, 'What a piece of work is a man ! How noble in reason ! How infinite in faculties ! In form and moving how express and admirable ! In action how like an angel ! In apprehension how like a God !'

CHAPTER II.

THE FOREHEAD AND EYEBROWS.

'ONE part of the forehead,' says a Chinese proverb, 'shows our faculties, the other part the use we make of them.' This is in a great measure true, for the form and height of the brow show the degree of thought and power of intellect, whilst the skin of the forehead, its colour, lines, and tension, denote the passions and the state of mind. Though the skin of the forehead may be equally wrinkled in different faces, the forms which these wrinkles take vary according to the formation of the brow and the passions which have produced them ; thus the lines on the brow are very serviceable as guides to the physiognomist. Some foreheads have only perpendicular, others horizontal, and others mixed and confused wrinkles. Of the various indications given by these various lines I shall speak presently. Without altogether agreeing with Aristotle that 'a very large and prominent forehead shows stupidity,' my experience leads me to the conclusion that men of the highest intelligence generally have foreheads of medium height, but exceptionally broad and full over the eyes ; but I feel it right to admit that here I am at variance with Galen and Huart, who have both said that 'large, capacious foreheads, which seem to form a half sphere, are those of deep thinkers.'

Foreheads may be divided into three classes—the re-

treating, the perpendicular, and the projecting. A very retreating forehead, which is at the same time low and shallow, shows want of intellect; but a slightly retreating forehead, or what appears to be a retreating forehead, from the fulness of the forms over the eye, indicates imagination, susceptibility, wit, and humour. The German poet Goëthe had this shaped forehead, and we see this form of brow in all the antique statues of Apollo. A very projecting forehead—one which dominates the whole face, is generally the forehead of a person of a slow, if not of a dull, intellect. A perpendicular forehead, well rounded at the temples, rather high than low, and having straight, well-defined eyebrows, shows solid power of the understanding, love of study, and power of concentrating the attention, but it is not the forehead of the poet, painter, or musician.

Arched foreheads, somewhat low, but full at the temples, with long, sweeping, and mobile eyebrows, appear properly to be feminine, since they show sweetness and sensitiveness of nature. A woman with this sort of forehead, unless her lips were thin, could never be a shrew. This sort of brow, combined with great fulness over the eyes, is the sign of an impressionable, idealistic nature, and is seen in poets, musicians, and artists of all kinds. A forehead with sharp projecting eyebones—that is, the bone on which the eyebrows appear—shows an acute intellect and fondness for research. Yet there are many excellent heads (as far as intellect is concerned) which have not this form of the eye-bones, but then these foreheads have full and rounded temples, which indication gives the quality of intellectual power, though not of precisely the same sort.

High, narrow, and wholly unwrinkled foreheads, over which the skin seems tightly drawn, are indicative of weakness of the will-power, want of imagination, and very little susceptibility. They are the foreheads of narrow-minded, commonplace persons. Of course, other features may soften

these indications: intelligent eyes may give intellect, or a sweet and tender mouth feeling enough to, at any rate, diminish the unpleasant indications of this type of forehead.

Foreheads not altogether projecting, but having angular and knotty protuberances upon them, denote vigour of mind and harsh and oppressive activity and perseverance. To be in exact proportion, the forehead should be the same length as the nose. In Greek art, however, it is generally shorter, which gives softness and elegance to the face. It should be oval at the top, or somewhat square; if the latter, it gives more force—if the former, more sensibility of character. It should be smooth in repose, yet have the power of wrinkling when in deep thought, or when in grief or anger; for, as I have before said, foreheads over which the skin is so tightly strained as never to change under these circumstances show a dull, unsensitive, and unintellectual nature. A forehead should project more over the eyes than at the top, and there should be a small cavity in the centre, separating the brow into four divisions; but this should be so slightly accentuated as only to be seen when the forehead is in a strong light coming from above it.

Square foreheads with broad angular temples, with fine, well-defined eyebrows, show circumspection, resolution, and constancy.

A blue vein, in the form of the letter *y*, in an open, smooth, and somewhat low forehead, shows a poetic, ardent, and sensitive nature.

Perpendicular wrinkles, those between the eyes, are natural to the forehead (where they are sometimes seen in extreme youth). When much accentuated, they show application and thought, habits of concentration; we invariably knit the brows when we wish to grasp a subject. These perpendicular wrinkles on the forehead are, however, often

the traces of habitual indulgence in anger; therefore, to be sure of the indication, one should have to consider the temperament. If the skin is of the colour and texture which denotes the choleric or sanguine temperament, one would probably be right in attributing the formation of the perpendicular wrinkles in such a face to the habitual indulgence of anger; but if seen in a person of the lymphatic or melancholic temperament we should be most likely correct in attributing the lines to the habit of thought. Persons of the purely lymphatic temperament rarely have these horizontal lines; they are too indolent to indulge much in study, and too indifferent to be given to anger. In persons of the bilious temperament the lines would probably be produced from *both* causes—from the deep thought of study, and also from the indulgence of fits of anger—for the bilious temperament is especially an irritable one, though at the same time highly intellectual, being the result of the double influence of Apollo and Mercury.

Horizontal wrinkles across the forehead, especially if broken in the middle, show an anxious and somewhat fretful nature, if the lips are thin and drooping. These lines are, however, often the result of continued cares and sorrows. They are often traced by the petty frets of domestic life; hence they are more often seen on the foreheads of women than men, to whom the perpendicular wrinkles are more common. Apart from the deductions to be made from the observations of the temperament, there is another indication which sometimes serves to distinguish the perpendicular lines of anger and thought. Those caused by a habit of concentrated attention, by deep thought, are generally of unequal lengths, whilst those caused by the perpetually recurrent form of anger are shorter, deeper, but both of *equal* lengths. We sometimes see only *one* of these perpendicular lines between

the eyes—in which case there is no longer any doubt as to its indication being that of a habit of thought rather than of anger.

The eyebrows have so much to do with the indications given by the brow that it will be well to speak of them in this chapter.

When the eyebrows are far from each other at their starting point between the eyes, they denote warmth, frankness, and impulse—a generous and unsuspicious nature. A woman or man having such eyebrows would never be causelessly jealous. Eyebrows, on the contrary, which meet between the eyes in the manner so much admired by the Persians denote a temperament ardent in love, but jealous and suspicious.

Eyebrows somewhat higher at their starting point, and which pass in a long sweeping line over the eyes, drooping slightly downwards at their termination, show artistic feeling and great sense of beauty in form. The Empress Eugénie's eyebrows are of this form, which gives a sweet and wistful expression to the face, and which some old writers have asserted to be the sign of a violent death.

Eyebrows lying very close to the eyes, forming one direct clear line on strongly defined eye-bones having the same form, show strength of will and extreme determination of character. This sort of eyebrow appears on the busts of Nero; but then its indications of determination are deepened with cruelty by the massive jaw and the development of the cheekbone by the ear. This form of eyebrow, in conjunction with other good indications, would mean only constancy in affection and power of carrying out a project despite all difficulties.

Eyebrows that are strongly marked at the commencement, and then terminate abruptly without sweeping past the eyes, show an irascible and impatient nature.

Eyebrows slightly arched show sensitiveness and tender-

ness of nature ; but eyebrows that are so much arched as to give the appearance of being raised in astonishment, give an indication of a weak and silly nature completely without originality or will-power.

Eyebrows that are straight at their commencement, and are gently arched as they reach the temples, show a pleasant combination of firmness of purpose and tenderness of heart.

Eyebrows that are very close to the eyes at their starting point and very much and suddenly raised at their termination so as to leave much space between them and the corner of the eyes denote aptitude for figures ; whilst eyebrows which lie very close to the eyes at their termination, show absence of this quality.

When the hair of the eyebrows is ruffled and growing in contrary directions, it denotes an energetic, easily irritated nature, unless the hair of such eyebrows is fine and soft (a combination sometimes, but not often, seen), in which case this ruffled growth would only indicate an ardent but tender disposition.

When the eyebrows are formed of short hairs, all lying closely together and leaning one way, it is a very decisive sign of a firm mind and good, unerring perceptions.

Eyebrows that bend downwards close to the eyes, so as almost to meet the eyelashes when they are raised, denote tenderness and melancholy. The beautiful statue of Antinöus has this form of eyebrow.

Angular, strong, and sharply interrupted eyebrows close to the eyes always show fire and productive activity. I have never seen a profound thinker with weakly marked eyebrows, or eyebrows placed very high on the forehead. Want of eyebrow almost always indicates a want of mental and bodily force. The nearer the eyebrows are to the eyes, the more earnest, deep, and firm the character ; the more

remote from the eyes, the more volatile and less resolute the nature.

Eye brows lighter than the hair show weakness and indecision. Eye brows much darker than the hair denote an ardent and passionate, but somewhat inconstant temperament.

Eye brows the same colour as the hair show firmness, resolution, and constancy; but in judging of the eye brows it must be remembered that if form and colour give different indications, the *form* (as this also means that of the brow) gives the most important indication, the colour and texture of the eye brow being secondary to its *position* as regards the eyes and forehead.

CHAPTER III.

THE EYES AND EYELASHES.

THE eye has been called 'the window of the soul,' and not without reason, for it seems more than any other organ to be capable of expressing all its emotions. The most tumultuous passions, the most delicate feelings, the most acute sensations, the eye expresses in all their force and in all their purity, as they arise, and transmits them by variations so rapid as to give to the lookers-on the very image of that with which it is itself inspired; for the eye receives and reflects the intelligence of the thoughts as well as the warmth of the feelings.

The colours most common to the eyes are brown, grey, blue, hazel, and black, or what we *call* black—for those eyes which appear to be black will generally be found to be of a deep yellowish-brown when looked at very narrowly; it is the distance only which makes them seem to be black,

because the deep yellow-brown colour is in such strong contrast to the white of the eye that it appears black. There are also eyes of so bright a hazel as to seem almost yellow; lastly, there are eyes that are positively green. Very beautiful, too, are some of the eyes of this colour when they are shaded—as is very often the case—with long, dark eyelashes; but, though beautiful, they are not indicative of a *good* disposition.

Green eyes, although their praises are often sung in Spanish ballads, show deceit and coquetry; Thackeray, the satirist, in his novel of 'Vanity Fair,' seems to have had experience of this, for he speaks continually of the *green* eyes of his heroine Becky Sharpe, who is the personification of cunning and coquetry. We sometimes see eyes which are a combination of yellow, orange, and blue, the latter colour generally appearing in streaks over the whole surface of the iris, while the orange and yellow are set in flakes of unequal size around and at some little distance from the pupil of the eye. Eyes of this variety of tints show intellect, or at any rate a certain originality of character. No common-place nature has this sort of eye.

There are eyes which are remarkable for being of, what might be said to be, no colour. The iris has only some shades of blue or pale grey, so feeble as to be almost white in some parts, and the shades of orange which intervene are so small that they can scarcely be distinguished from grey or white, notwithstanding the contrast of colours. The black of the pupil is, in these eyes, too marked, because the colour of the iris around it is not deep enough, so that in looking at them we seem to see only the pupil. These eyes are expressionless, for their glance is fixed and dead; they invariably belong to persons of the lymphatic temperament, and they indicate a listless and feeble disposition, incapable of enterprise, and a cold and indolently selfish nature.

Blue eyes are more significant of tenderness and of a

certain yieldingness of purpose than either brown, black, or grey eyes. I do not say that I have not seen strong characters with blue eyes, but then they have had other indications in the rest of their physiognomy which corrected the delicacy and yieldingness of this coloured eye. Blue-eyed people are not inconstant, like those of the hazel and yellow eyes, but they yield from affection.

Angry, irritable persons have frequently eyes of a brownish tint, inclined to a greenish hue. Although the purely green eye of which I have spoken indicates deceit and coquetry, the propensity to greenish tints in the eyes is a sign of wisdom and courage. Very choleric persons, if they have blue eyes, have also certain tints of green in them, and, when under the influence of anger, a sudden red light appears in them. Such eyes as these are generally found in connection with the sanguine or, as it is sometimes called, choleric temperament; that is, in those persons who have been born under the double influence of Jupiter and Mars; but, when we see these red tints in the eyes, it would be a sign that, of the two planets presiding over this temperament, Mars was dominant.

Clear light blue eyes, with a calm stedfastness in their glance, are indicative of cheerfulness of disposition, of a serene temper, and a constant nature. These eyes are peculiar to the Northern nations; one meets with them among the Swedes, and also sometimes amongst the Scotch. The blue eyes we see among the rare blondes of the South—that is, in Italy and Spain—always have eyes in which there are some greenish tints; and such eyes, though often called light blue, have none of the qualities of serenity and constancy which belong to the light blue eyes of the North. Neither must the pleasant light blue eye, with the honest glance, be confounded with another sort of eye of a pale blue, almost steel-coloured hue, which has a continually shifting sort of motion both of the eyelids and the pupils of

the eyes. People with such eyes as these are to be avoided, as they are indicative of a deceitful and selfish nature. Very dark blue eyes, with something of the tint of the violet, show great power of affection and purity of mind, but not much intellectuality.

Grey eyes, of a somewhat greenish grey, with orange as well as blue in them, and which are of ever-varying tints, like the sea, are those which denote most intellectuality. They are especially indicative of the impulsive, impressionable temperament—a mixture of the sanguine and the bilious—which produces the poetic and artistic natures. The line—

‘The poet’s eye, in a fine phrenzy rolling,’

does not suggest a blue, or even a black, so much as the changeful, ever-varying, tinted, grey eye; and it is a fact that in England (where there are more varieties of tints in eyes than in any other country) the poets have almost always grey eyes. A biographer of Byron speaks of his ‘beautiful, changeful grey eyes, which deepened in colour when he was under the influence of tenderness and passion, and which glowed with a red light when he was angry.’ Shakespeare also had, we are told, grey eyes, and so had Sir Walter Scott; whilst Coleridge had eyes of a greenish grey. Among the artists, too, eyes of this colour abound.

Black eyes, or what are considered such, are indicative of passionate ardour in love. Brown eyes, when not of the yellowish tint, but pure russet brown, show an affectionate disposition; the darker the brown—that is, the more they verge on to that deepest tint of brown which is seen in eyes we are in the habit of calling black—the more ardent and passionate is the power of affection. The brown eyes which do not appear black—that is, which are not dark enough to appear so—are the eyes of sweet, gentle, and unselfish natures, without the inconstancy of the light brown or

yellow eyes—'golden eyes,' as they were called by a lady novelist, and which are very little more to be trusted than the green eyes I have already spoken of. The maiden in Longfellow's 'Hyperion,' of whom he says,

'She has two eyes so soft and brown,
She looketh up, she looketh down ;
Beware, beware, she is fooling thee,'

must have had these *light* brown eyes.

Eyes which show no lines when in sorrow or laughter denote a passionless and unimpressionable nature. Eyes of a long almond shape, with thick-skinned eyelids which appear to cover half the pupil, are indicative (so says Lavater) of genius. I do not think this, unless they are found in conjunction with a brow which is full over the eyebrows, and which has *one* deep perpendicular line between the eyebrows. I have frequently noticed this combination in the faces of distinguished literary men and artists. The almond-shaped eye, however, even without this peculiar form of forehead, always means a susceptible, impressionable nature. Eyes which are large, open, and very transparent, and which sparkle with a rapid motion under well-defined eyelids, denote elegance in tastes, a somewhat susceptible temper, and great interest in the opposite sex.

Eyes with weakly marked eyebrows above them, and with thinly growing eyelashes which are completely without any upward curve, denote a feeble constitution and a melancholy disposition. These eyelashes are often seen in people who combine the lymphatic and melancholic temperaments—that is, in persons born under the combined influence of the two melancholy planets, Saturn and the Moon. The eyes of these people are either of a pale, colourless sort of blue or of a dull black without any sparkle in them.

Deep-sunken and small, blue eyes, under a bony, almost perpendicular, forehead, are indicative of selfish and cold-hearted natures.

Eyes which show not only the whole of the pupil, but also some of the white both above and below it, denote a restless, uncertain nature, incapable of repose or of concentrated thought on any subject.

Eyes that move slowly under heavy lids indicate extreme sensuousness and great capacity for voluptuous enjoyments of every sort. If with such eyes the lips are thick, the lower part of the nose fleshy, and the jaw and chin heavy, such a combination would denote gross sensuality.

Round-shaped eyes are never seen in the face of a highly intellectual person, but they denote a kindly, truthful, and innocent nature.

Eyes which (when seen in profile) are so protuberant as to run almost parallel with the profile of the nose, show a weak organization of body and mind.

Eyes rather close together show penetration; but eyes *very* close together denote cunning and an untruthful disposition.

Eyes rather far apart are indicative of frankness and simplicity of purpose—an honest and guileless nature.

When, however, the eyes are very far apart—that is, when there is a distance of more than the length of the eye between them—they denote stupidity.

Thick eyelashes having an upward curve indicate good health, cheerfulness, and courage.

Long, silken eyelashes that are quite straight show delicacy of body and a melancholy, thoughtful, and sensitive disposition. These eyelashes are generally seen in those of a romantic and poetic temperament.

Very light eyelashes—many shades lighter than the hair—show indecision, weakness, and, to a certain extent, deceit—that is, the deceit of a timid, wavering nature.

Want of eyelash, like want of eyebrows, shows a general want of force, both of body and intellect.

Strong dark and short eyelashes show force of character and a strong and obstinate will.

Eyes with sharply defined angles, sinking at the corners, show subtlety of mind; the sharper the angle, and the more it sinks, the greater the delicacy of perception it denotes; but when very much developed it shows also craftiness amounting to deceit. Well-opened eyes with smooth eyelids and a steady and somewhat fixed glance denote sincerity. Lines running along the eyelid from side to side and passing out upon the temples denote habitual laughter—a cheerful temperament, or, at any rate, one in which the sense of fun is strong.

We sometimes see (but it is rare) persons whose eyes are of different colours. For instance, one eye will be of a bluish grey, whilst the other will be so flecked with orange or tawny yellow spots as to appear what might be called a brown eye. This peculiarity of having eyes of different colours is sometimes to be seen in dogs, and very often in cats of the Persian breed, or white cats, but it is very rare in human beings. An old Italian writer says that people having eyes of different colours are likely to become mad. As I have during the whole course of my life only met with two persons having this peculiarity, I do not feel qualified to pass an opinion as regards this indication. One of these two persons certainly was mad on several points, and when I add that the other is the writer of these articles, some of my readers may be inclined to think that the mediæval physiognomist's theory might very possibly be correct.

CHAPTER IV.

THE NOSE.

WE often see fine eyes in an otherwise ugly face, but rarely is a thoroughly beautiful nose found in a face which could be called ugly, for the nose is the keynote of the face, and in it lies the chief characteristic of the countenance. Beautiful eyes and beautiful lips have, it is true, more charm—it is the expression of the eyes and lips of those we love which we most remember in absence—but it is the nose which, more than any other feature, most affects the general character of the face. This will be seen if we try the experiment of drawing the head and face of any beautiful statue—say the Venus of Milo, for instance—and, while giving it all its fair proportions of brow and cheek and chin, we substitute a small turn-up nose, or, worse still, a flat or snub nose, for the noble yet softly gracious line of the nose in this most perfect head, and how much we should lower the noble type of beauty this Venus presents ! Of course no one in real life could be unattractive with such a brow and beautifully shaped eyes, to say nothing of the perfect lips and softly rounded lines of the chin ; but the nobility of the face would be entirely lost by this alteration of the lines of the nose ; whilst we might alter the beautiful lines of the eyes, narrow the brow, and even take from the softly voluptuous contour of lips and chin, yet by leaving untouched the perfect form of the nose we should still retain the dignity of expression which is so characteristic of this statue.

A nose to be perfect should equal the length of the forehead ; it may, when the forehead is exceptionally low, be even longer than the forehead (and in most of the beautiful antique statues it is so), but on no account should

it be shorter than the brow. Viewed in front, the nose should be somewhat broader at its root—that is, where it starts from the brow—than below. The end of it should be neither hard nor fleshy; but it should be well defined, though neither very pointed nor very broad, for all extremes of forms, in any of the features are bad. Viewed in profile, the distance from the line of the wing of the nose to its tip should only be one-third of the length of the nose. Thus, those noses which stand very much out from the face as they near the end of the nose, whilst they are low on the bridge and between the eyes, are out of proportion. Those having such noses are vivacious, but wanting in dignity and force of character. They are impressionable and inconstant.

The nostrils (from the different forms of which many indications are given) should be pointed above and rounded below. The sides of the nose at its root between the eyes should close well with the line of the eye-bone (as one sees them invariably do in the antique statues), and should be at least half an inch in width. Perhaps a better rule of proportion—as regards the whole face—is that the width of the nose between the eyes should be exactly the length of the eye. It will be remembered that I have already, when treating of the eyes, explained the various indications given by the different relative proportions of width between the eyes and nose.

Noses which are arched from their starting point between the eyes show capability of command, energy, and force of character. It will be remembered that the Duke of Wellington—the Iron Duke—had this sort of nose. Of course, this form in excess (as it certainly was in his case), without the characteristics of self-control and other good points in the face, would not have the same indication. A very prominent nose, like the beak of a parrot, with a narrow brow and retreating chin, would give stupid obsti-

nacy; but, in an otherwise good physiognomy, a prominent nose gives force, command, and productive energy.

It cannot, however, be denied that one *sometimes* comes upon noses which are rather small in proportion to the rest of the face, and which are so devoid of arch as to be almost concave in their line when seen in profile, in persons of fairly good understanding; but such noses belong rather to those who appreciate, than to those who produce, works of literature and art. The people having these noses, provided the brow shows some intellectuality, will be found to enjoy the beautiful influences of works of the imagination, but they themselves possess little or no creative power.

Straight noses give indications between these two extremes; they may belong to persons of the creative, or simply appreciative, order of mind. The form of the head and brow, and the line of the eyebrows, would determine to which class they especially belong. Arched noses with broad backs denote force of character. Swift and Napoleon Bonaparte had noses of this type. This sort of nose, with an arch starting from the root, is seen in almost all the busts of the Roman emperors; it is, in fact, frequently called the 'Roman nose,' and is very typical of the race which was for so many ages dominant in Europe; whilst the beautiful straight nose (which we are accustomed to call Grecian, because it is seen in almost all the antique statues) is quite as indicative of the perception of beauty in art and literature and of the subtlety of mind which distinguished the Greeks. The creative force in the antique straight nose is given by its *proportion* to the rest of the face, for it is always larger in proportion to the brow, cheeks, and jaws than the strongly arched broad-bridged nose which we call Roman, and thus it is indicative of quite as much productive force as the arched Roman nose, with infinitely more delicacy of perception;

but a small, straight nose, shorter than the brow, and set in a large, round face, is the nose of an unintelligent person.

High noses that are not broad-backed are often seen in the faces of men of letters, but a high *thin*-backed nose, which seems to start up in a sharp ridge when seen in profile, is more indicative of penetration and acuteness than force of mind. These noses have generally fine, sharp tips, with a downward curve; this is an indication of wit. Voltaire and Sterne had such noses; they are generally seen in combination with thin and flexible lips and a somewhat pointed chin. A nose which is bent downwards is also indicative of sadness of disposition, for it is one of the signatures of the melancholy planet Saturn; but wit may exist (in fact generally does so) with a somewhat sad temperament. Voltaire's wit is almost always cynical, and cynicism grows out of a want of hope, a want of belief in one's fellow-creatures; whilst in Sterne (the writer of the inimitable though now little-read work, 'Tristram Shandy') there is always, even in his brightest sallies, an under-current of pathetic sadness. People with this sort of nose are sarcastic, somewhat hypochondriacal, and very often reserved and morose. If, with this form of nose, the nostrils are narrow and almost closed, and the wings of the nose pinched, the indications are still more those given by the melancholy planet Saturn; the more elastic and freely moving the nostril with this form of nose the more bright and the less sardonic the wit. A person with a broad Roman nose, having this violent downward curve over the mouth, is one to be avoided, for this combination denotes a secretly voluptuous temperament—a man or woman of strong passions hidden beneath a cold and reserved manner. Broad-backed fleshy noses, round and full at the tips, with intellectually good brows, show a genial temperament and a sense of humour. Without the good indications of the brow they

would only show love of good cheer and a certain good-humoured carelessness.

Snub noses—that is, noses short in proportion to the brow and with round fleshy tips—are indicative of commonplace, somewhat coarse natures, especially if the nostrils are round and the bridge of the nose very low between the eyes.

What is called a turned-up nose shows vivacity of temperament, jealousy, talkativeness, impudence (growing out of a certain amount of self-esteem), and petulance.

There is a sort of delicate turned-up nose which we often see in pretty women, and which, though it shows wilfulness and coquetry—things not uncommon in pretty women, since the song tells us—

‘For oh ! these charming women,
They all have wills of their own—’

is significant of delicate perceptions and a certain intuitive cleverness which is thoroughly feminine, and therefore very attractive to men. These noses—which are especially the noses of charming women—are well raised at the root; in fact, have all the delicacy of line of a straight nose, except that the extreme tip has an upward curve. It must have been of one of these delicate and thoroughly feminine noses that Tennyson must have been thinking when he describes one of his heroines as having a ‘nose heaven-tilted.’

Flexible nostrils, which quiver under excitement, show an ardent, poetic, and sensitive temperament.

Very open and flexible nostrils show ardour in love, and if seen in conjunction with large, full, and slowly moving eyes and a full under-lip, indicate a voluptuous and passionate nature.

Closed nostrils show melancholy, timidity, and absence of hopefulness—a person who habitually sees everybody and everything *en noir*.

Round nostrils show animal instincts and a somewhat

low type of individuality; they are generally seen in snub-noses, which of themselves give the same indication.

Long wrinkles, descending from the wing of the nose to the mouth, which are visible when the mouth is in repose, show a melancholic turn of mind.

Noses which have on both sides many wrinkles, which become visible on the slightest motion, and never entirely disappear, even in a state of complete rest, show cunning and sarcasm.

When the line (which, after extreme youth, is always more or less seen from the nose to the mouth) is very strongly marked, and descends at a great distance from the corners of the mouth to the chin, it evidences an anxious and melancholic nature.

CHAPTER V.

THE MOUTH, TEETH, JAW, AND CHIN.

A MOUTH to be beautiful should be in harmony as regards proportion with the rest of the features of the face; that is, it should be neither remarkably large nor remarkably small. Neither the upper nor the lower lip should project beyond the other when the mouth is closed. The lips should shut easily over the teeth, and in doing so should fall into a flowing line of curves without compression. The more the lips are endowed with motion, and the more richly they are coloured, the finer and more delicate are the human passions they indicate.

An excess of even good form is bad; thus if the full rich lines of a generous mouth are exaggerated, we have the indication of sensuality, whilst the finer susceptibilities

shown by delicately moulded lips may, by a little excess towards thinness, give fastidiousness and even avarice.

The middle-sized mouth, which combines strength with warmth of feeling, whilst it steers clear of coarseness, is what gives the best indications. Such a mouth shows courage, generosity, and affection.

A mild, somewhat overhanging upper lip generally signifies goodness, or rather kindliness of disposition; but if very much overhung it shows weakness of purpose and an irresolute vacillating character, and, where the under lip is small as well as retreating, and the chin also small, it is an indication of imbecility.

A mouth in which the lower lip projects shows prudence amounting to distrust and melancholy. We often see this form of mouth with the down-drooping nose; both are indications of the dominating influence of Saturn at the birth of the person possessing such a combination of features. If the under lip should be very full as well as projecting, and droops in a flaccid manner without closing over the teeth when the lips are in repose, it is a sign of a sensual nature. Of course an intellectual brow and a firm and energetic form of nose would lessen the evil of such an indication, but there is always a tendency towards the grosser pleasures of the senses in a person with such a form of lips.

A mouth with lips habitually apart denotes eloquence, if the rest of the face gives intellectual indications; but if none of the signs of mental power are there it would only signify a chattering person wanting in decision and promptness of action.

A firmly closed mouth shows courage, fortitude, and determination; even an habitually open mouth will be seen to close with a sort of forced compression when endurance is necessary. Every one closes the mouth after saying, 'I'm resolved.'

Thin and restless lips, which tremble and twitch when they

are not used in speaking, show a weak and nervous temperament and sometimes restless covetousness.

Very thin and tightly compressed lips indicate determined avarice, secretiveness, and a cold and selfish nature.

Well-defined, large, and well-proportioned lips (that is, lips in which neither the upper nor the lower one projects beyond the other), the middle line of which is equally serpentine on both sides, though they indicate to a certain degree a voluptuous nature, are never seen in a bad, mean, false, or vicious person.

The habitual closing of the mouth by the raising of the lower lip, indicates a disdainful nature, especially when in combination with the head thrown very much back, which always indicates excessive self esteem, and, therefore, disdain of others.

A lipless mouth, resembling a single line, showing little or no lips, denotes coldness, precision, and love of order in excess. A woman with this sort of mouth makes an idol of her house, and is the dread of her servants, and, not unfrequently, of her husband also. If these thin lipless mouths have downwards-drooping corners, the evil indications are increased; for then we have ill-nature, disdain, and peevishness added to the other disagreeable qualities.

A mouth which is full-lipped, and is otherwise well formed, but which yet has these downwards-drooping corners, always indicates a tendency to melancholy—an unhopeful and unenergetic nature.

A mouth the corners of which turn up shows a cheerful and sunny nature; if the lips are so delicately cut as to be almost thin, yet have these upward curves, it denotes coquetry of a delicate and refined sort. Such a mouth gives the same indication as the delicate straight nose, 'heaven-tilted' at its tip, and it is often seen with it; but women having this combination of nose and mouth, though very charming, are often very dangerous.

A somewhat long mouth, with this upward curve at the corners, and with thin and very flexible lips, indicates wit. Voltaire had this sort of mouth.

Full flexible lips, with a hollow in the centre of the lower lip, and with the corners turning upwards, denote humour, good-nature, and good spirits.

A mouth with full lips, but in which one side of the lower lip is larger and fuller than the other, was said by the old writers to denote ardour in love and general sensuousness.

A wart just above the upper lip shows a coarse and cruel nature; a mole in the same place, love of the opposite sex.

Of course, the shape and placing of the teeth are not without significance in the character given by the mouth. When the upper gum shows above the teeth directly the lips are open, it is a sign of a cold and phlegmatic nature.

Short, small teeth are held by the old physiognomists to denote weakness and short life, whilst rather long teeth, if evenly set in the head, denote long life.

The more the teeth, in point of size, shape, and arrangement, approach to those of the carnivorous animals, the more violent are the animal instincts in the person; whilst the more the human teeth in shape and position approach to those of the graminivorous animals, the more placid is the character.

White, medium-sized, and evenly-set teeth, which are seen as soon as the mouth is open, but which are never exposed—that is, which do not at any time show the gums—are a sign of good and honest natures.

Projecting teeth show rapacity; small, retreating teeth, such as are rarely seen unless in laughter, show weakness and want of physical and moral courage. The lower teeth projecting and closing over the upper range are indicative of a harsh nature.

In most faces the mouth or the nose is the more prominent. Where the nose is the dominant feature,

energy, command, and force of will-power, combined (unless the mouth and eyes show great kindness) with selfishness, show themselves in the character. Where the mouth, jaw, and chin are more prominent, the appetites and passions are strong.

Broad jaws, with a broad forehead, mean both force of intellect and force of animal passion. Byron had this combination of brow and jaw; but the lips, which were full and flexible, and with upward-curving corners, redeemed the sensuality given by the jaws, and the intellectual qualities shown by the form of the brow were in excess of the indications of voluptuousness given by the lower part of the face.

A person who has the jaw much broader than the brow and head has strong passions and a weak intellect—the very worst possible combination.

When the jaws are massive and yet the head and brow are more so, we have a powerful character, who can exert all his intellectual powers on one subject—one who has the very valuable faculty of concentration.

Where the jaws are much narrower than the head, we have a character where the sensual instincts are feeble and where intellect is of a subtle and refined order. Wit is shown by this form of face, especially if the nose is delicately outlined, the tip pointed and somewhat drooping over the mouth.

When the lips retreat on each side of the mouth and open into an oval form with a jawbone which comes to a point at the chin, it denotes a subtle intelligence, tact, and refinement of nature.

A sharp indentation immediately above the chin shows good understanding.

A pointed chin is a sign of craftiness, wisdom, and discretion.

A soft, fat double chin shows epicurism and love of

sensual pleasures of all sorts; it also indicates an indolent temperament. We never see such chins in persons of an energetic, restless nature. Charles James Fox, who was excessively indolent, had this chin even in youth.

A flat chin shows avarice and a cold, hard nature; a small chin indicates weakness, want of will-power, and cowardice.

A retreating chin is a sign of silliness, and, if the brow is shallow, of imbecility.

Where the space between the nose and the red part of the lip is short and very sharply cut, it indicates refinement and delicacy of perception, but not much power—no *force* of intellect; where this space is unusually short, it denotes silliness and weakness of purpose. A rather long but not flat upper lip, especially where the serpentine line of the middle of the mouth is much defined and the middle of the lip droops to the lower lip and is very flexible, denotes an eloquent person. We see this form of upper lip in the bust of Demosthenes, the greatest of Grecian orators; in Cicero, whose eloquence was unsurpassed in his age; in Fox, whose powers of oratory were great; in the demagogue Wilkes, in Edmund Burke, in Lord Palmerston, and numerous other orators.

A very long upper lip, which is flat and which belongs to a straight and formless or too thick-lipped mouth, is a sign of a low and vicious type of character. Almost all the faces of great criminals have this defect, combined with massive jaws and high cheek-bones, which last defect is, both Lavater and Perneti (a great French writer on the subject of physiognomy) tell us, a sign of rapacity.

A round chin, with a dimple in it, denotes kindness and benevolence, a tender and unselfish nature. In a very massive double chin the dimple increases the quality of love of sensual pleasures. A square and massive chin shows strong perseverance and determined will.

An old Italian writer says that 'women with brown, hairy

moles on the chin, especially if these excrescences are on the under part of the chin, are industrious, active, and are good housewives ;' they are also, he says, 'very sanguine and given to love follies. They talk much, and whilst they are easily excited to return a love which is offered them, they are not so readily prevailed upon to become indifferent. For this reason,' he goes on, evidently speaking feelingly, and probably, therefore, with personal experience of the matter, 'they should be treated with circumspect, calm friendship, and kept at a distance by a mildly cold dignity of demeanour.' He gives no directions as to how this effective 'demeanour' is to be arrived at, but at once passes on to another remark on the subject of moles, and tells us that 'a mole upon the upper lip, especially if it is bristly, will be found in no person who is not defective in something essential.' This is rather a wide way of putting the matter. Are people with this blemish morally, mentally, or physically deficient? Wanting in kissableness such a mouth might be, and this, perhaps, where lips are concerned, is 'something essential.'

CHAPTER VI.

THE HAIR AND THE EARS.

BLACK hair which is perfectly without any wave or curl, and which lies in lank, lifeless masses, shows a melancholic disposition ; a black beard which grows sparsely gives also the same indication. Black hair which is wavy or curling, and very thick, shows force of affection, and a certain ardour in love matters ; and so also does a thick and crisp-textured black beard and moustache. The lank, thin, and uncurling black hair is one of the signatures of Saturn alone ; the crisp, curling, and thickly growing black hair is the combination

of Venus with Saturn. The united influence of these two planets on a life gives force of character, for the warmth and impulse given by Venus is tempered by the distrust of Saturn into prudence; thus people with the crisp dark hair get the ardour, combined with prudence, which produces success in life.

Chestnut hair of a soft and silky texture, and not very thick, gives romance of character. This is not the sort of hair which is ever seen on very common-place realistic persons. This tint of hair, crisp or curling, and growing thickly on the head, indicates a warm and affectionate nature. Men with this sort of hair, and with a thickly growing beard, also crisp or wavy of texture, are jovial and hospitable, and both women and men of this colouring are fond of society, have a good deal of 'go' in them, and an immense amount of confidence in themselves. It is essentially one of the signatures of Jupiter; it indicates pride and generosity of character. Avaricious people never have hair of this colour and texture. With full lips and a round chin with a dimple in it, this sort of colouring would give sensuousness almost amounting to sensuality.

Golden hair of a soft, pale gold without undulation, shows gentleness and tenderness, but no force of character. Men having this sort of hair are somewhat effeminate in their tastes, and are wanting in energy and decision. Both men and women having it are incapable of strong affection; they are attracted by the opposite sex, but they are more given to having a series of small interests than one strong love. If this hair is found in combination with the golden-coloured eyes it is indicative of coquetry in the nature; if with pale blue-grey eyes we have languor and caprice—a sentimental but inconstant person.

Bright golden hair of a rich, deep colour and of a crisp and waving texture growing thickly on the head and somewhat low on the brow, shows an ardent, poetic, and artistic

temperament. It is the signature of Apollo—the sun. Such people are generally fond of music, painting, or poetry. Both men and women having this sort of hair are intuitive in their judgments; they do not reason about things, they feel them; they are a little quick of temper, that is, easily ruffled, but they are quickly appeased; they are gay, and interest themselves in art, even if they are not artists themselves.

Persons with red hair are ardent and vivacious, especially if, with it, they have hazel eyes, in which case they have a bright and quick intelligence, for reddish hair and bright brown eyes are the signature of Mercury. They have a great deal of natural facility for study, and good memories. Red hair, with blue eyes, shows the same warmth of character, but not so much intelligence, and if, with blue eyes and red hair, the eyebrows and eyelashes are white—as is often the case—it is an indication of a weak and capricious nature.

People with red-brown hair, which is very thick and redder over the ears and at the temples and on the beard than on the head, are courageous and hot-tempered. This coloured hair is the signature of the fiery planet Mars, and (unless the other indications in the face are widely different) shows activity and energy in all things. It augments the indications of force and power given by other features, and, in art, gives sense of colour in painters—force of language, and eloquence in poets—and power in musical composition.

Hair of that colourless, fair colour which French writers call '*blond cendré*,' or ash-coloured, denotes persons of an indolent and dreamy temperament. It is the indication given by the dominant influence of the moon at birth. Persons with this sort of hair, in combination with large blue-grey eyes, with fair, long, but straight eyelashes, and very slightly defined eyebrows of the same blonde colour, and white, soft skin, are capricious, languid, imaginative, and somewhat melancholic. The imaginative and excessively

indolent Théophile Gautier, the French novelist, was of this type in combination with Venus, giving a sensuousness amounting to sensuality.

Women having this sort of colouring of skin and hair are romantic and devoted in a resigned, but not active spirit—that is, they are more generous in words than deeds, for they are incapable of exertion, and still less of perseverance.

Persons with soft, long hair of a dark brown, so dark as to be almost black, yet not of that *blue* black which is essentially melancholic, are affectionate, gentle, and loving. Their first instincts are always good and kind. They like society, and are gracious in manners, and, though they are not quite as indolent as those having the soft ash-coloured hair—indicative of the moon's influence—they are still lovers of repose and elegant comfort.

People with this soft brown hair (which is one of the signatures of the planet Venus) are very open to the impressions of beauty, and they abhor noise, discords, and quarrels of all sorts, and men with this sort of hair, like those with *pale* golden hair, are somewhat effeminate, and are easily moved to tears.

Large, fleshy ears (especially those which have the lobes of the ears red) show coarseness of nature and sensuality.

If the ears stand forward so as to show their entire form when the face is seen from the front, it denotes rapacity and cruelty.

Ears close to the head show refinement and susceptibility.

Long-shaped but small ears indicate refinement; a very small ear, close to the head, shows delicacy of perception, refinement, but also timidity.

The ears should be so placed as not to be higher than the eyebrow, or lower than the tip of the nose; if set in too sloping a direction they show timidity; if too upright, animal instincts, courage, amounting to cruelty, especially if they obtrude from the head.

A thin ear shows delicacy and poetry of feeling ; a thick ear, the reverse.

A wide space between the wing of the nose and the ear-hole shows coarseness of nature ; too little space, meanness and coldness of temperament.

Ears of a deep red colour show animal instincts ; perfectly colourless ears denote timidity and want of warmth of temperament.

An ear to be perfect should be rather small than not ; in height it should be not higher than the eyebrow and not lower than the nose ; in colour it should be of a very delicate pink, and a little, but a very little, deeper in shade at the lobes.

Middle-sized ears, rather close to the head, are the signature of Jupiter ; large ears of Saturn ; delicate, long-shaped ears of Apollo, and also of Mercury, only those bearing the signature of Mercury are more coloured, whilst those of Apollo are pale. Very upright ears, standing forward, are the signature of Mars ; small, round ears, delicately tinted pink, and close to the head, show the influence of Venus ; whilst middle-sized round ears, of a very pale colour, are indicative of persons born under the influence of the moon.

CHAPTER VII.

THE COMPLEXION.

THE complexion (that is, the colouring of the skin, hair, eyebrows, eyelashes, and beard) is what shows the temperament. The old Italian writers, as well as Holler, Zimmerman, Obereit, and a multitude of others, from Huart to the old mystic Jacob Boëhme, and from him to Lavater, have written at length on this part of physiognomy, all more or

less cleverly, none quite satisfactorily; some, like Jacob Boëhme, admitting the power of astral influence; others, like Lavater, completely denying it. The classifications of the temperaments given by these various writers are somewhat different; but, without entering into these differences, I shall pass on to my own theories on the subject, which are, it is needless to say, based on a belief in astral influence.

I class the temperaments as four in number—the choleric, the melancholic, the bilious or nervous, and the lymphatic.

The choleric is the result of the dominant influence of Jupiter or Mars, or both. People born under this influence, if Jupiter is the more dominant, have a fresh-coloured skin, hair of a reddish and crisp or curly brown, eyebrows and eyelashes and beard of the same colour; they early become bald, but the baldness is more at the top of the head than over the brow; they are gay and affectionate, but quick-tempered. Those of the choleric temperament in which Mars is the more dominant planet have red hair and beard crisply waving or curly; their eyebrows are of the same colour, and grow low—that is, close to the eyes; their eyelashes are short, thick, and curly upwards; and their skin is of a red-brown tint. They are hot-tempered, jealous, courageous, petulant and very domineering. In fact, those born under the fiery planet Mars have the choleric or hot temperament more fiercely accentuated than those born under Jupiter.

The melancholic temperament is the result of the influence of the planet Saturn alone. Those of this complexion or temperament have pale or greenish-tinted, or sometimes earth-coloured skins; their hair, eyebrows, and beard are black, thick, and absolutely without undulation of any sort. The eyebrows of persons of the melancholic temperament are generally set close together, very often meeting over the eyes, and are somewhat raised at their commencement, but droop close over the eyes at their termination. Persons of

this temperament, unmitigated by other influences, are morose, melancholy, inclined to avarice, cautious to excess, and generally jealous. They have neither hope nor enthusiasm, but they are constant in their affections, patient and persevering. They have an instinctive love of occult science, and are superstitious, whilst at the same time they are often doubters of revealed religion.

The bilious or nervous temperament is that given by the influence of Apollo or Mercury, and is the temperament which is more especially that of writers, artists, and musicians. When Apollo is the dominant planet the hair, beard, and eyebrows are of a bright golden colour, which sometimes shows a little red tinge here and there, especially about the beard. The eyelashes are of the same colour, and are always long and curved, and the skin is bright-coloured, but of a yellowish hue. People of this temperament are imaginative, bright, gay, affectionate, yet not constant; they are generally fond of poetry and all the arts, and are very open to the influences of beauty. Those of the nervous temperament who are under the dominant influence of Mercury have bright brown or auburn hair inclined to curl; their eyebrows, long and delicately marked, and slightly arched, are of the same colour; their skin is soft and fine, not very bright-coloured, and of a pale yellowish tint. Those of the nervous temperament especially influenced by Mercury are eloquent and vivacious, and if not writers they are interested in literature or art, and given to the study of the occult sciences.

The lymphatic temperament is that given by the influence of the moon, or of the moon in combination with Venus. Those born under the especial influence of the moon are of a pale complexion; their skin is soft, and their hair long, thin, and quite devoid of curl; their faces are round, and the nose is small in proportion to the size of the cheeks; their eyes are round and of a pale, colourless bluish green,

or very light grey-blue colour ; their eyebrows are very fair ; their chin fleshy and somewhat retreating. People of this temperament are indolent to excess, rather capricious, imaginative, and very dreamy. They love art of the fantastic order, and literature which treats of out-of-the-way subjects. Those of the lymphatic temperament, where Venus is the more dominant planet, have hair of a deeper brown, sometimes almost black, and the skin, though inclined to be white, is tinged with colour in the cheeks ; the face is still round, but not so large in proportion to the nose and brow as in persons of the lymphatic temperament given by the sole influence of the moon ; the eyes are generally brown, but have the same languid movements as those of persons born under solely the moon's influence ; they, too, are gentle, but gayer, and of course warmer in their loves than those born under the influence of the moon, but, like them, they are a little inconstant.

Of course, it is rarely, if ever, that a person is of one of these four temperaments without some admixture from one or more of the three others.

Persons whose temperaments are both choleric and melancholic are rare, because these temperaments are somewhat contradictory ; but they do exist.

Such persons might have the long features and lank black hair given by the melancholic temperament, with the red complexion which belongs to the choleric temperament, in which case the character would be less gay and more gentle, the quickness of temper would be softened, and, on the other hand, the taciturnity and moroseness of the melancholy temperament would be mitigated by the animation of the more choleric nature.

A union of the melancholic temperament with the nervous or artistic temperament gives nobility to the beauty of the latter. The hair might then be chestnut instead of gold, the eyes of a deep dark grey, and the complexion pale. Persons

with such a combination of temperaments are eminently poetic; in fact, it is this union of temperaments (above all when Mercury is the dominant planet) which produces genius.

The union of the lymphatic temperament with the choleric produces a person of fair, delicately coloured complexion, with soft brown hair and brownish grey eyes, which move more rapidly than those of the purely lymphatic type. Such persons are fitfully energetic, fond of society, but somewhat capricious in their friendships.

The union of the melancholic with the lymphatic temperament gives a person with a soft olive complexion, black hair, a round but not large face, straight but not aquiline features, and very beautiful dark eyes, so dark as to look almost black, or large clear grey eyes with very dark lashes. This union produces a very dreamy nature, yet possessing much self-control (given by Saturn) and the gentleness peculiar to the influence of Venus and the moon. The evil influence of Saturn is mitigated by this union, and the prudence and logical power belonging to those born under Saturn give force to the weakness and indolence of the lymphatic temperament.

The union of the nervous with the lymphatic temperament gives a pale creamy skin, pale brown hair of a yellowish tinge, large light hazel eyes, delicate, lightly marked eyebrows, and a round face. Persons having this combination of temperament are eloquent, subject to fits of depression, but of pleasing manners. This combination gives science in musical composition, love of beauty in all things, power of affection, but yet no great constancy, for this is especially the impressionable temperament. The old mystic, Jacob Boëhme, at the close of his curiously interesting and quaint little book, 'A Consolatory Treatise on the Four Complexions,' gives the following sound advice:—

'The melancholy complexion should not perplex his soul

with the reading of many books, but rather adhere solely to the Scriptures, in which he shall find durable and steady comfort. The melancholy complexion should also, with great care, avoid drunkenness, that the soul be not overladen and pressed down by the power of the earth.' He goes on to tell the man that is of the choleric complexion that he 'must above all things exercise himself in humility, for this complexion has a native lustre of its own, but is commonly void of mildness unless it have Venus in the ascendant'—that is, unless the choleric temperament is softened by the admixture of the lymphatic.

Of the nervous (or, as he terms it, the sanguine) complexion he says, 'Thou must live orderly to this noble complexion, but let not hypocrisy take place in it. By the largeness of thy comprehension thou art capable of great inventions; take heed thou bring not stubble and straw to thy habitation. A sober, temperate life is good for thee; keep thyself carefully from drunkenness, else thou castest thyself, wilfully, into thine enemies' arms. Thou art much inclined to love; place it upon the right object, and love not unchastity and pride.' Could there be better advice to anyone of this artistic temperament?

CHAPTER VIII.

CONGENIAL FACES.

By 'congenial faces' physiognomists mean such faces (and they are very rare) as show some dominating quality with few, if any, contradictory indications. Now, as very few people are born under one entirely dominating astral influence (and it is this influence which gives the temperament), such faces are, as I have said, very rare; but as a physiognomical description of these 'congenial faces' would

be useful to the students of the science, I shall devote this paper to the indication of special qualities on every feature of the face.

Gentleness and calm, the special qualities of the lymphatic temperament, are shown by a round, smooth forehead, in which the two arches are not much marked, and of which the skin is soft and almost without wrinkles—certainly without the two *short* perpendicular wrinkles between the eyes, which denote the quick and choleric temperament. One may sometimes see the long, upright wrinkles between the eyes, which show thought; but, generally speaking, the foreheads of gentle and calm natures are quite unwrinkled, except, of course, in old age; the eyebrows are delicately marked and somewhat arched, and never of a darker colour than the hair. The white of the eyes is clear and liquid, and the eyes are generally blue, or of a bluish grey, with well-defined but not heavy eyelids; the lines of the eye, both above and below, cut the pupil of the eye; that is, the *whole* circle of the pupil is not seen either above or below. The eyelashes of calm and gentle natures are rarely curved upwards, but are very straight, silky, and never of a darker colour than the hair, which is also fine, soft, and straight, or, if at all waved, it has loose, large undulations. The nose is invariably without a rise upon it, and is generally small in proportion to the face; the nostrils are long and narrow, and not very flexible or open; the tip of the nose is never pointed, but softly rounded, and never either turned up or down, for the upturned nose, as I have before said, shows petulance, and the downward-bent nose melancholy. The mouth of very calm persons is medium size, with moderately full lips closing evenly; the jaw is not large; the chin is round, rather small, and somewhat retreating; and the ears are placed in a sloping position, and lie close to the head, which is generally round in shape. The skin is fine, soft, and

generally pale, or tinged only with faint colours. Blue veins showing at the temples are a sign of refinement and gentleness of nature.

A congenial face, showing energy and quickness of temper, is one in which the forehead is somewhat square, and with the two short horizontal wrinkles between the brow very much developed; the skin of the brow is never very white or very smooth; the eyebrows are short and thickly marked, or they are sharply defined in a long line close to the eyes and nearly meeting over the nose; they are generally darker than the hair, which is of a reddish brown, crisp or curly, and of a coarse, strong texture. The eyes are brown or of a blue grey, with greenish tints in them, and move quickly, yet fix themselves with a fierce, steady gaze on the person addressed; the eyelids go far back, and show the whole of the pupil of the eye at all times; the nose is always large in proportion to the face, and has a very decided beak-like rise upon it, and the nostrils are large and open; the mouth is small in proportion to the jaw (which is large), and the lips are never full; the teeth are large, long, and pointed; the cheek bones are generally prominent, but the face thin rather than fat; the ears are long-shaped, placed high in an upright direction, and stand out somewhat from the face: this sort of ear is never seen in a gentle or timid nature; the chin is large, pointed, and advancing; the skin is hard and somewhat high-coloured.

The congenial melancholic face is long, thin, and pale-coloured, and, after extreme youth, the skin in these faces becomes very much wrinkled, not only across the brow in straight lines, but a multitude of oblique wrinkles also appear, as well as the two perpendicular wrinkles between the eyes, which indicate thought. The hair is long, straight, dark, and never very thick, except in extreme youth. The brow is high and narrow, the head a long oval; the eyes are either sunken or with heavy lids which half cover the

pupils. They are generally black, or what we call black, and the white of the eye has a yellowish tinge; the eyes move slowly, and in repose are always bent to the ground; the eyebrows of the melancholic face are black, higher at their commencement over the nose, and very close to one another, and then drooping in a long line near to the eyes at their termination; the cheeks are thin, and appear hollow from the largeness of the jaw, the under part of which is generally projecting. The mouth is large, but the lips are thin, and droop very much at the corners; the lower lip generally appears to project, from the form of the jaw; the teeth of persons of the purely melancholic temperament are generally of a yellowish white, and are long shaped and even; their ears are large, and set in a sloping position, and rather low in the head; the nose is straight, and long in proportion to the rest of the features, thin and very pointed at the tip, which is much bent over the lips; the nostrils are long, closed, and not at all flexible; the line from the wing of the nose to the mouth is very much marked in all melancholic faces; the chin is long, and somewhat heavy, on account of the large form of the under-jaw.

A congenial face which shows *cheerfulness* is round, fresh-coloured, with a smooth brow, a short, straight nose, slightly turned up at its tip; blue or brown well-opened eyes, with curly eyelashes and arched eyebrows lying somewhat high above the eyes; the hair is bright-coloured, and generally crisp and not very fine in texture; the mouth is somewhat large; the lips red, with flexible curves, and very much turned up at the corners; the cheeks are fleshy and dimpled, and the chin round.

Avarice is shown by a head which is very flat at the back, and a forehead which is perpendicular and narrow and very much covered with oblique wrinkles; the nose is very thin and pinched, and leaning slightly to one side; the

mouth is long, but the lips are thin and very compressed ; the eyes are small, generally of a dull grey colour, and the eyelids are thin and very wrinkled ; the jaws are very large, and the cheeks are thin and wrinkled ; the chin is pointed, and has no superfluous flesh upon it, and, above all, no indentation under the lower lip.

Tenderness in a perfectly congenial face would be shown by a low round forehead, long sweeping eyebrows, with a downward bend in the middle, and stretching across blue-veined temples. The eyes are large, long-shaped, with rather full lids, and are of a blue or blue-grey or soft brown colour ; the lashes are long and rather straight, and of a soft and silky texture. The hair of very tender persons is either auburn or brown, and it is always fine and straight, never crisp or curly ; the nose is straight and delicate, with flexible, oval-shaped nostrils ; the lips full, and of a delicate pink red, closing softly over small, straight and white teeth ; the jaw is delicate, and not much accentuated ; the chin round, fleshy, and adorned by a dimple, but there is none of the superabundant fleshiness known as a 'double chin' beneath it. The complexion—that given by Venus—is a soft roseate tinge on a *blue* white skin.

Generosity in a congenial face would be shown by a full, almost square yet low brow ; eyebrows richly marked, and sweeping across the forehead in grand and generous lines, not much raised or much drooping to the eyes ; the eyes are large, with decided lines in the eyelids, and are generally a clear blue or honest brown colour ; the eyelashes are brown, and have an upward curve ; the nose is short, fleshy, and with a rise upon it ; the lips very full ; the mouth somewhat large with fine flexible curves ; the cheeks are rounded, the complexion well coloured, the chin round, fleshy, and with a strong indentation under the lower lip.

Ardour, in a thoroughly congenial face, would be shown by a medium forehead, with the short horizontal wrinkles

between the eyes, a straight, thin, long nose, with very flexible nostrils; large, long, almond-shaped eyes, very liquid in their light, but wide open and quick in their movements; the eyebrows long, near the eye, though very flexible, and very well defined, but delicate, a little ruffled, but not meeting at the starting-point over the eyes. The lips well defined, the upper lip rather short and, when closed, showing a fine line in three curves; the chin rather angular (from the oval-shaped jaw), and quite devoid of dimple or any superabundant fleshiness.

Sensuality.—A thoroughly sensual face, that is, one in which every feature gives indications of this quality, is one in which the forehead is low and flat, with the hair growing thickly upon the temples and low down upon the forehead, so as to leave but little space between it and the eyebrows. At the same time excessive baldness at an age when it is not to be expected, in conjunction with a face in which all the other indications of sensuality are present, would, to the physiognomist, suggest the same reading as the superabundance of hair.

The eye-bones of the sensual face are not strongly defined, but the eyebrows are thick, arched rather than straight, and not at all close to the eyes. The nose is thick and fleshy, either very much sinking between the eyes, flat, and spreading over the face, and with a round and fleshy tip, or it is prominently arched from the root, though still fleshy, and the tip of it bends very much over the lips. The eyes of such a face are large, black, with heavy lids, and very slow in their movement.

The cheeks are fleshy, and there is a wide space from the wing of the nose to the ear, which is large, and of a deep colour, especially about the lobes, which might almost be called red. The space from the nose to the upper lip, in sensual faces, is always long and flat—that is, the cutting between the nose and lip not sharply defined; the lips are

very large and deep coloured, the lower one projecting and hanging. The chin is heavy, and has that superabundance of flesh beneath it called a 'double chin.' A brown wart or mole on the chin, or on the neck immediately beneath the chin, from which spring some harsh and curling hairs, is a sign of extreme sensuality. The form of the head is somewhat flat, with not much elevation above the ears, and with a very great protuberance at the back, and a broad and fleshy throat. The hair, both of head and beard, is black or dark red bronze—something of a fiery red.

Purity.—A face suggestive of this quality has a somewhat high brow (that is, the brow, if anything, longer than the nose, certainly not shorter), of which the flesh is soft, and what few lines there are on it are only occasionally discernible. The two arches of the forehead are equally, but not much, developed, the line of the eyebrow is well defined, and the eyebrows—long, sweeping, and delicately though clearly marked—are straight and somewhat close to the eyes. The nose is without any rise upon it, taking the pure, straight line from the forehead which we see in the Greek statues of Psyche. It is delicately cut at the wings, and the nostrils are oval and flexible, but not very open. The eyes are medium size, of a clear blue or bluish-grey colour; the iris flecked with white specks, which give to the eye the pure radiance of a star; the eyelids go well back from the eyes, which have a gentle yet fixed glance. The eyelashes are of a soft light brown, and neither they nor the eyebrows are darker than the hair, which is of the same tint or of a pale gold, in which case the eyelashes and eyebrows are also very light. The space between the nose and the mouth is short and sharply chiselled; the upper lip is well defined, but not thick, and meets the lower lip in a curved and somewhat compressed line; the mouth is well defined at the corners, which are raised. The chin is pointed rather than round, making the face of a severely oval form. The head, too, is

oval, and the back of it but very slightly projecting; the ears are small, especially the lobes, rather long-shaped, without colour, and close to the head. The skin is clear, firm, though not hard of texture, and delicately pale.

Firmness is shown by a face in which the brow is broad and square, with very low-lying, strongly-marked eyebrows; the eyes, of a light grey, are not large, but have a clear and unflinching glance, the eyelashes are short, thick, and very dark: the hair dark also, and strong, crisp, or curling. The nose is thick and broad-backed, with a decided rise upon it. The lips are somewhat thin, or if thick are very much compressed, the cheek-bones are prominent, the jaw large and strongly defined, the chin square and somewhat bony. The head is large rather than small, and rising at the top; the ears are medium size, slightly coloured, and set somewhat straight on the head.

Deceit is shown by a flat perpendicular brow, in which there are a quantity of oblique wrinkles; the eyebrows are very flexible, somewhat bushy, and often descend so as to hide the eyes, which are small and sunken, and have a quick and shifting movement, never fixing themselves for any length of time on the person addressed. The lines of the eyes are not arched in the centre, and the corners are oblique; the eyes are set very close together, and are black or of a greenish-blue. The nose is long, thin, and irregular in form, and has many lines on both sides of it, which become visible on the slightest motion, and never entirely disappear even in a state of complete rest. The mouth is thin and very flexible; the upper lip has an uneasy, twitching movement, and when the mouth closes (although it does so in a straight compressed line) the lower lip projects. The chin is angular and fleshless; the head narrow, and has little or no rise upon it from the brow to the top, and the back of it is flat. The complexion is pale, the hair very dark, or of the colourless fair tint, which is one of the indications of the

dominance of the moon, for the influence of the moon, unmitigated by that of Venus, gives deceit.

Stupidity is shown by a very disproportionately large brow, in which the upper arch is very much more projecting than the lower one (that over the eyes), and with a perfectly flat, unwrinkled space between the eyes, which are large and very far apart, of a dull light-blue or yellow-grey colour, with the iris of the eye very small in proportion to the white, and in which the lines of the eyes both above and below do not touch the iris. The eyebrows are only faintly drawn, and the eye-bones very little defined. The nose is small in proportion to the face, which is generally large, very flat, and fleshy. There is no rise upon the nose, which is flat to the face, broad, and fleshy at the tip, with round nostrils. A *very high* nose, of an exaggerated form, like that of Punch, set in an otherwise stupid face, is quite as suggestive of dulness as the snub or broad, flat nose, only this combination is not so frequent as the other. The lower part of the face in stupid people is always large in proportion to the upper; the space between the nose and mouth is long and flat, and three curved lines go directly from the wings of the nose to the corners of the lips, and are distinctly visible even when the face is in repose, although they become still more accentuated in laughter.

A *timid and vacillating nature* is shown by a long, narrow forehead, intersected by faint and confused lines in all directions, very faintly marked, almost white eyebrows and eyelashes. The eyes are large, somewhat projecting, and have a glance which is continually shifting, or they are small, with an uncomfortable twitching motion in them; the eyelids are thin, and covered with small lines; the nose is invariably long, and lies close to the cheeks without any rise upon it; the wings of the nose are angular, not rounded, and droop somewhat; the nostrils are small, long, and closed; the mouth, which is small, with the upper lip very much advanced and the corners droop-

ing, is never quite closed for any length of time; for after the compression of the lips for a few seconds they part again, the lower lip hanging loosely down; the chin is small, and very retreating; the hair is colourless; the ears, small, close to the head, set in a very sloping position, and low down in the head; the skin is soft, and the colour of it continually varying. It should be observed that in all timid people the nose is whiter than the brow.

A face in which every trait is expressive of *Indolence* is one in which the forehead is low, flat, and fleshy, the head is round and with not much elevation above the ears, whilst at the top it is almost flat, and begins to sink after the centre instead of rising, as a firm and energetic head does, before the turn. The eye-bones are never well defined in the congenially indolent face, and the eyebrows (which are placed very high on the forehead) are arched rather than straight, and both they and the eyelashes are generally lighter than the hair, which is of an undecided colourless brown, fine of texture, but thin in its growth and without any crispness or curl in it. The eyes of an indolent person are never brilliant, and are of a grey, greenish blue, and have a slow movement beneath heavy lids, which invariably in indolent natures are so drooping as to cover quite one-third of the iris of the eye; the nose of an indolent person is very low at the starting-point between the eyes, and is short and small in proportion to the rest of the face; it is also completely without any indication of a rise upon it; indeed (when seen in profile), the nose of an indolent person generally appears to sink where the energetic nose rises; the tip of the nose is always round and fleshy. Persistent indolence is impossible to persons with long, sharply defined, and very pointed noses. If the chins of such persons are round and very fleshy underneath, they may have their *fits* of indolence (after that over-indulgence in the pleasures of the senses which such a form of chin denotes); but, with a high and

pointed nose, the restlessness of the nature belonging to such noses will soon re-assert itself; but although physiognomy presents us with many and often very puzzling contradictory indications in the same face, it is rarely that the full and fleshy double chin appears in conjunction with the pointed nose. To return to the 'congenial' indolent face. The cheeks are large, very fleshy, and meet beneath the chin in that hanging form called a 'double chin.' The mouth especially denoting indolence of nature is not very large, but is full-lipped and pale coloured, and is rarely quite closed. The skin is soft, somewhat flabby in texture, and without vivid colours of any sort; the ears are somewhat large, but set in a sloping direction, like those of the gentle natures, and lie very close to the head.

A person of thoroughly *envious* nature has a thin, long face and head; the forehead is high (or appears to be so from its excessive narrowness), and is covered with complicated lines or wrinkles in all directions. The eye-bones are very strongly defined, but, instead of taking the slightly arched form from belonging to good and generous natures, they are quite straight, and appear to overhang the eyes, which are sunken, small, and of a dull, greenish yellow colour; the eyebrows are long and narrow, but strongly marked; a little raised, but very close at their starting-point, often meeting over the nose. Between the eyes of envious persons there are four faint perpendicular wrinkles (the result of the continual knitting of the brows in discontented anger at another's success), but they are not so strongly marked as the two short wrinkles which have been already described as denoting the habitually choleric nature, nor are they as deep and long as the two perpendicular wrinkles which indicate thought, a capacity for concentration, and therefore good intelligence.

The perpendicular wrinkles of the envious face are quite different to these: they are four in number, and they are as

finely traced as the many complex wrinkles which cross the brow in all directions, making it appear to be covered with a network of oblique lines. The nose is long and thin, with very large wings and long thin nostrils, and, as the nose in an envious face has the same downward bend as that of the melancholic face, the nostrils appear to turn up at the outer end; from the wing of the nose to the corners of the mouth there are many fine long lines, intersected again by still finer ones crossing the cheeks in all directions. The cheeks are thin and hollow; no thoroughly envious nature is ever fat. Shakespeare, that wonderful reader of human nature in all its aspects, makes Cæsar, after speaking of the '*spare Cassius*,' say :

'Such men as he be never at hearts' ease
Whiles they behold a greater than themselves.'

The mouth in an envious face is long and thin, with very little of the lips showing, and closes in a compressed line, of which one side droops more than the other. The chin is long, pointed, and bony, and there is no line or indentation of any kind between the lower lip and the chin, for this is an indication of selfishness, and all envious people are so. The gums of envious people are pale coloured, and the teeth long and of a yellowish-white; their smile is forced, hard, and disagreeable, the many lines about the mouth and cheeks becoming then more apparent. The hair, eyes, and eyebrows of envious people are generally dark, the skin harsh and dry, and of a pale yellow colour with greenish tints under the eyes.

Imagination (poetic nature) is shown by a head which, with the face, makes a perfect oval. The brow is low, but very broad and full; the lower arch—that of intuitive perception—being more fully developed than the upper arch, which gives reflection; but this, of course, is not wanting, only it is not quite so accentuated as the other qualities given by the fulness over the eyes. The brow is especially

full at the temples, just above the line of the eyebrows, giving ideality—creative power. The eyebrows are long, very flexible, raised at their commencement, well defined, and sweeping over the eyes, until they finish in a delicate drooping line on the temples. The brow is clear from lines, with the exception of three almost straight and equi-distant horizontal lines immediately above the one deep perpendicular line between the eyes, already described as indicating marked abilities. This perpendicular line has sometimes the two others indicating power of concentration on each side of it. The eyes are large, almond-shaped, and of a blue-grey tint flecked with orange, very varying in colour, and very liquid; the lashes are long, rather straight than curling, and both they and the eyebrows are darker than the hair, which is of a golden brown, or rich chestnut, slightly waving, and of a fine and silky texture. The nose is long and apparently straight, but (when seen in profile) a slight and very delicately-defined rise is apparent upon it. The wings of the nose are also very delicately articulated; the nostrils are long, pointed towards the tip of the nose, and rounded towards the wings; they are very flexible, and inside of a rosy pink colour. The upper lip is well cut, neither very long nor very short, but, like the eyebrows, very flexible, moving with every passing emotion, for, as Dr. Carus, in his '*Symbolik der Menschlichen Gestalt*,' says: 'The upper lip is the organ of sensibility, whilst the under lip, being only for the reception of food, is less suited to reproduce the movements of the soul.' In the mouth, especially that of the poet, the under lip is full, giving warmth and sensuousness, but it closes well with the upper lip, and is not at all protuberant or hanging; a small dimple is at times apparent, when the person is speaking, at the corner of the left side of the mouth. This is rare, but as it is given by Venus, it is a sign of a sensitive and poetic nature. The chin is round, medium-sized, but not fleshy, forming a soft oval with the

cheeks. The ears are small, long-shaped, set in a gentle slope, rather close to the head, and delicately coloured. The complexion is ordinarily pale, but flushing easily with a deep and vivid yet quickly-fading colour. In imaginative people the blue veins on the temple are very apparent, and there is frequently a blue vein, shaped liked the letter v, apparent in the middle of the forehead.

Character, at rest, is shown by the forms both of the solid and moveable parts of the face while in repose; character, impassioned, is manifested by the moveable parts in motion, and, as a knowledge of both is necessary to anyone wishing to become an expert physiognomist, I shall devote the last chapter to this branch of the subject.

CHAPTER IX.

THE SIGNATURES OF THE PLANETS ON THE FACE.

THOSE born under Jupiter have fresh complexions, large, smiling, blue or grey eyes, with thick, well-formed eyelids; their eyelashes are long and fine; their hair—which is chestnut, or, if tending towards black, is a brown, not *blue*, black—is curly and supple, and they generally have well-marked and somewhat arched eyebrows; their noses are straight and well-formed, but somewhat fleshy; the mouth large, but with generous, curved and full lips, the upper lip projecting over the lower one; their teeth are large, and the two front ones are generally longer than the rest; their cheeks are fleshy and firm; the cheek-bones are well defined, without being prominent; the chin is large, with a dimple in the centre of it; their ears are of medium size, and lie somewhat close to the head. The men born under Jupiter have thick curly beards, but get bald early in life.

Those born under Saturn have thick, but straight blue-black hair; they have long-shaped heads, thin, almost hollow

cheeks, large jaws and very high cheek-bones. Their eyebrows are very dark, generally meeting between the eyes, raised at their commencement over the nose, then drooping in a long melancholy line towards the eye at their termination on the temples. Their eyes are sunken, very dark and melancholy, and the white of the eye is of a yellowish tinge; their ears are large, but lying close to the head; their noses are long, thin and pointed, bending down over the lips, and the nostrils are closed and inflexible; their mouths are large, the lips thin, and the lower one somewhat projecting; their teeth are long and white in youth, but they lose them early; the chin is long and rather large, without being fleshy; the jaw is massive, with the under jaw somewhat projecting. Those born under the dominant influence of Saturn never have any colour in their cheeks, and their skin is dark, of a yellow or leaden tint, and wrinkles easily. Of course it is seldom that anyone is born under the *sole* influence of one planet; the ugliness of the Saturnian type is much mitigated by the influence of Jupiter, and the union of Venus with Saturn often produces positive beauty of a serious and melancholic sort. Many of the very strikingly beautiful Spanish faces show the combined influence of Saturn and Venus.

Those born under the dominant influence of the Sun have regular features, and a soft skin of a pale yellow tint, but with colour in the cheeks and lips. Their hair is long, soft, and fine, of a golden fairness, not flaxen, but of a *red-gold* tint; their eyebrows are long and rather sweeping; their foreheads are rounded and prominent, without being high. Their eyes are of a bright golden-brown or greenish-grey, with brown flecks in them, and they are brilliant and well-shaped, the white of them being pure and limpid. The eyelashes are a little darker than their hair, rather long and curve slightly upwards; their eyebrows are also a shade darker than their hair, and are traced in a long, delicate,

slightly arched and sweeping line over the eyes, extending to the temples. Their cheeks are well covered, without being plump; their jaws are a long oval, and neither the cheek-bones nor the jaws are at all prominent. Their teeth are even, but of rather a yellowish-white; their mouths are neither large nor small, but well formed, with the lips meeting evenly, that is, neither the upper nor the lower lip projecting. Their ears are medium-sized, rather long in shape, lying close to the head, and the lobes of them are fleshy and slightly coloured of a pinkish hue. The chin is rather prominent, round and well-shaped, like those of the antique statues, but not fleshy. Those born under the influence of the Sun have frequently weak sight, especially if their birth has taken place during an eclipse.

Those born under the influence of Mercury have long faces, and delicate mobile features. Their skin is fine, soft, and honey-coloured, but changes in tint with every passing emotion, for those born under Mercury are of a nervous impressionable temperament. Their hair is of a reddish, not golden, brown, what is called auburn, very fine and supple. Their foreheads are high and prominent; and their eyebrows, which are long and delicately traced, lie very low over the eyes; they are very mobile, and move up and down with every emotion. The eyes of those born under this planet are somewhat sunken, of a hazel or red-brown colour; they move quickly and have a restless expression; the white of the eye is (like that of those born under Saturn) of a yellowish tint; and the lids of the eyes are thin, and do not droop at all over the eyes. Their noses are straight and long, with delicate nostrils; the tip of the nose is round rather than pointed, and frequently has a small cleft or dimple, which is, however, only faintly perceptible in certain lights, at the extreme tip. They have delicate mouths which droop a little at the corners, and the lips of which are thin, mobile, and often a little apart; the

upper lip is thicker and more projecting than the lower lip ; the teeth are small and even. The chin is long, pointed, and a little projecting at its tip. The head is oval-shaped, and full at the sides.

Those born under the planet Mars have short, square-shaped, but small heads, with high foreheads on which the hair grows far back, leaving the forehead much exposed. Their faces are round, sometimes square at the lower part ; and their skin is hard and dry, and of a red colour, especially about the ears, which are long-shaped, set straight, and rather high on the head, and slightly projecting from it. Their eyebrows are short, sometimes stopping midway over the eyes, very bushy, and lying close to the eyes. Between the eyebrows are several short upright wrinkles. The hair is of a red or gold colour, coarse, and very curly. The beards of men born under Mars are thick, short, and of the same fiery colour as the hair. Their eyes are grey or red-brown, and are large, round, and very wide open, and have a fierce and fixed glance ; the white of the eye in those born under this fiery planet is often bloodshot. Their mouths are large, but the upper lip is thin and compressed ; the lower lip is somewhat thicker than the upper lip. Their noses are short and aquiline, with dilated nostrils. Their chins are projecting and somewhat massive, for the jaw is strongly developed ; the cheeks are somewhat hollow, and the cheek-bones very marked.

Those born under the influence of the Moon have round-shaped heads, broad at the temples (showing ideality—the Moon gives imagination). The forehead is full over the eyebrows, but retreats at the top ; it is broad and low. The complexion is pale, almost colourless, and the skin is soft. Their hair is fine, soft, of a colourless fairness, no golden tint in it, and it is never very thick. The faces of those born under the dominant influence of the Moon are large and round ; the nose is (in proportion to the face) small and short,

its tip is round rather than pointed. Their eyes are large, projecting, of a pale blue or grey colour, and have thick, white, and drooping eyelids, fringed with long, straight, pale-brown eyelashes. The eyebrows are of the same colour as the hair, very lightly marked, but joining over the nose. Their mouths are small; but their lips, which are of a pale colour, are full and pouting, and are rarely quite closed. Their teeth are large, and often irregular. Their chins are round, fleshy, and retreating. Their ears are also round, medium size, pale coloured, set in a very sloping direction, and lying close to the head. If born during an eclipse of the Moon, they are sometimes blind.

People born under the influence of Venus have a great resemblance to those born under Jupiter, only their beauty is more feminine. They have the white and delicately tinted skin of the Jupiterians, but it is still softer, finer, and more transparent. They have round faces, the cheek-bones and the jaw-bones are not at all apparent; their cheeks are softly rounded, and generally ornamented with dimples; their foreheads are a delicate oval, and rather low, and have delicate azure veins at the temples. The eyebrows of persons born under the influence of this beautiful planet are dark, and beautifully marked in long sweeping but very delicate lines, but not meeting over the nose. Their hair is long, thick, soft, undulating, and of a dark brown colour. Their noses, which are broad at the root between the eyes, are straight and delicate, not at all pointed, but rather rounded at the lip;* the nostrils are round, but dilated and very flexible. Their eyes are large, clear, humid, and somewhat projecting; the pupils are large in proportion to the white of the eye, which is limpid and of a clear transparent bluish white; their eyelids are well formed, and blue veined. Their mouths are small and of a beautiful red colour; the lips are

* The noses of those born under Venus are frequently slightly upturned at the tip; they are never bent downwards over the lips.

full, and especially the lower one, the right side of which is slightly larger than the left. This is a particular signature of Venus, as is also a small dimple near the corner of the lip, which is only visible in smiling or speaking. Their teeth are white, small, and evenly set in coral-tinted gums. The chin is round, long rather than short, and has, like the chin of the Jupiterians, a small dimple.

Although the signs just described are those given by each planet, as it rarely happens that anyone is born under the influence of one planet only, but generally of two or more, it is rarely that we see a face which gives the pure type of any one planet without admixture. It is for the physiognomist to examine and ascertain which is the dominant planet.

The union of Saturn and Jupiter gives a pale skin without freshness, chestnut hair, and eyes almost black; if the features show the type of Saturn rather than those of Jupiter, then Saturn will be the dominant planet.

The union of Saturn with the Sun would give soft yellow skin, chestnut-coloured hair with a golden tinge in it, and medium-sized dark eyes; again, the form of features would decide which planet dominated.

Saturn with Mercury would give a pale dark skin, rather long face, quick-moving black eyes; the form of the head, features, and jaw would decide which planet was dominant; the under-hung jaw is peculiarly Saturnian, and always shows the potent influence of that melancholy planet. The union of Mercury and Saturn (where the former is dominant) gives genius; for Mercury gives bright intelligence, and Saturn concentrative power.

The union of Saturn with Mars gives dark hair with a reddish tint in it, dark eyes and a brown skin with red in the cheeks; if the nose is short, and there are the short wrinkles between the eyebrows, Mars would be dominant.

The union of Saturn and Venus gives a pale complexion, dark hair, a round face if Venus dominates, and

the most beautiful eyes in the world, of dark blue with dark eyelashes, or of a soft melancholy brown; the nose is long, but not pinched and pointed, as when Saturn is dominant; the lips, too, are generally beautiful, following the type of Venus. Of course, if Saturn dominates, then Venus only appears in the eyes and tint of the skin.

Saturn with the Moon gives a very dull, colourless skin, beautiful dark eyebrows, and either large dark eyes or light eyes with very dark eyelashes. This combination gives an imaginative and superstitious person. If the Moon is dominant, the face is round and the nose small.

The union of Jupiter with the Sun takes a little of the whiteness from the skin of the Jupiterian, and gives a clear brown skin with colour in the lips and cheeks; the hair of a golden brown. This conjunction is supposed to give what is called a cast in the eye; in which case the Sun is the dominant planet, and the eyes would then be of a golden hazel.

The union of Jupiter and Mercury gives a rather dark skin, the face a round oval, and dark grey eyes.

The union of Jupiter and Mars gives a red-coloured skin and large eyes of a blue or grey colour. If Jupiter dominates, the nose will be straight; if Mars, it will be a short aquiline.

The union of Jupiter with the Moon gives a white skin with a little colour in the cheeks and lips, beautiful eyes of a blue-grey colour, but of which one will be larger and often of a different colour than the other, long brown eyelashes, and well cut, delicately marked brown eyebrows; the face will be round; the nose straight and, if the Moon dominates, somewhat small,—if Jupiter, of medium size.

The union of Jupiter and Venus gives beautiful light brown hair, fine and silky rather than thick, soft brown eyes, long lashes, a beautiful mouth, and a round and dimpled chin. Should Venus be dominant, there will be dimples also either about the lips or in the cheeks.

The union of the Sun and Mercury gives a honey-coloured skin, middle-sized eyes of a light brown, with a quick and penetrating glance, straight, delicate, mobile features; and if Mercury should be the dominant planet, the forehead will be prominent, the lips parted, and the chin pointed. This union gives a bright intelligence and eloquence of speech.

The union of the Sun and the Moon is rare: it gives much beauty; straight regular features, an oval face, light eyes, and hair of a pale gold colour, delicately marked eye-brows, and long silken lashes, a shade darker than the hair; the skin is of a pale ivory-white, and the mouth is beautifully formed.

The union of Venus with the Sun gives brilliant beauty, a beautiful complexion, hair of a golden brown or rich chestnut, full bright brown eyes with long eyelashes, delicately formed nose, and a beautiful mouth. People born under this junction have much charm of manner, but they are not very constant; for, although they have much tenderness, they are of the ardent artistic nature, which from its very susceptibility cannot be expected to be as constant as those who are less impressionable; they are people of quick rather than deep feelings; they love readily, but as readily forget.

‘Women born under the double influence of Venus and the Sun,’ says an old Italian writer on the subject, are ‘loving, lovely, and beloved.’*

Moles on the face and other parts of the body are also the result of planetary influence. Those given by the influence of Jupiter are of a purple hue; those by Saturn, of a black or very dark colour; those by the Sun, of an olive or chestnut colour; by Mars, of a reddish hue; by Venus, of a yellow tint; by Mercury, of a leaden colour;

* For the qualities of mind and disposition given by the different influences of the planets and the various conjunctions see ‘The Handbook of Palmistry.’

by the Moon, of a pale bluish tint. The form and size of the mole has also much significance : if round, it argues good fortune ; if oblong, only a moderate share of fortunate events ; if angular, a mixture of good and evil fortune.

A mole on the right side of the forehead or temple signifies that the person will achieve sudden wealth and honour. A mole on the right eyebrow announces probability of happiness in marriage ; whilst a mole on the left argues the disappointment of ardent desires in the matter.

A mole on the outside of either eye denotes probability of a sudden and violent death.

A mole on the nose denotes good success in life. A mole on either cheek signifies that the person will never attain either great fortune or suffer from extreme poverty. A mole on the lip signifies that the person is of a sensual nature, and that in all matters concerned with love he (or she) will be successful.

In conclusion, I would add that the old writers held that if the planet which gives the mole be masculine, it is situated on the right ; if feminine, on the left side of the face.

CHAPTER X.

P A T H O G N O M Y.

THAT branch of the science of physiognomy which is called pathognomy is the knowledge of the signs of the passions, that is, of character in motion. Character at rest is more especially shown by the form of the solid parts of the head and face, by the colouring and texture of the skin, hair, eyes, and eyebrows, and by the appearance of the moveable parts when at rest. Character impassioned manifests itself by the moveable parts when in motion ; the former shows what persons are in general, the latter what they become at

particular moments; and in this part of the study of physiognomy the observer has to combat the arts of dissimulation. There are few physiognomists but must confess that they have been occasionally deceived in their judgments of truth and untruth, honesty and dishonesty; but I have come to the conclusion that on most occasions these errors have their root in the fact that the physiognomist has made his observations at the wrong moment. A liar is never *less* capable of deceiving than at the first moment, before his powers of deception are set in motion: thus the detection of dishonesty of purpose is, at the same time, both difficult and easy; difficult so long as the deceiver imagines he is observed, easy when he is unaware that he is being judged. Besides, by looking at the person under judgment before awaking his powers (if he have them) of deception by accusing him, we avoid falling into the error of confusing timidity with guilt. Nervousness, and not dissimulation, may often make a person who relates a circumstance to another unable to look that other in the face, and we are thus often apt to suspect insincerity where there is only weakness; and though weakness and timidity are often the root of untruth, they are not necessarily so. Not only in the study of insincerity, but in all physiognomical observation there are certain precious moments for judgment, as, for instance, the moment of unforeseen, and therefore unprepared, meeting, the moments of welcome and of farewell, the moment preceding the impetuous burst of passion, the moment of its subsiding—especially when the outburst has been interrupted by the sudden entrance of a person whose opinion is of importance, when the powers of dissimulation will be displayed,—the moments of compassion, of love, of envy and of friendship; the moments especially of the greatest degree of tranquillity and of passion, when the man is entirely himself or entirely forgets himself—these combined and examined after the rules I am about to give should tell

the student of physiognomy what the man is and what he is not—what he can and what he cannot become.

The passion of *jealousy* wrinkles the forehead with many complex lines; the eyebrows sink very much, especially in the middle (this is the case in a paroxysm of jealousy, even when the eyebrows are naturally arched), and they are knitted closely together over the bridge of the nose. The eyeballs are half hidden by the lowering brows, and the light of the eye has a fierce, lurid glow. The nostrils are distended, the lines more sharply defined than when the face is in repose, and they appear to be drawn backwards towards the cheeks, which are wrinkled in broken lines. The mouth is open in the centre, showing the teeth, but is compressed at the corners, which are much drawn downwards; and where the paroxysm is very strong, there is a twitching spasmodic motion of the lips. The muscles of the jaw appear to sink; the colour of the face in paroxysms of jealousy in those of the choleric temperament is inflamed, in those of the bilious or artistic temperament it is yellow, in those of the melancholic it is greenish white; whilst in those of the lymphatic temperament it is deadly pale. The lips in all temperaments under this passion are always livid.

In the passion of *anger* the eyebrows are very much raised, yet knitted together; the eyes (especially in those of the choleric temperament, where Mars is the dominant planet) become almost red in colour, the eyeball staring and sparkling with a sort of scintillating light. The horizontal lines across the forehead are deeply furrowed, and the short perpendicular wrinkles between the eyes very strongly accentuated; the nostrils are fiercely distended, and the wings of the nose have a quivering movement. The lips are pressed against one another, and the under one, rising over the upper lip, leaves the corners of the mouth a little open. The more this last indication is accentuated the more savage and cruel is the anger; the face is generally red (sometimes,

with Saturnians, livid), and patches of disturbed colour appear on the brow.

Love.—In this passion the eyebrows are drawn a little together, but yet are slightly raised, at least do not at all droop over the eyes, which are fully opened and very liquid, and rest with a soft yet fixed gaze on the person loved. The wings of the nose, and with them the nostrils—which are palpitating—rise upwards towards the eyes, the mouth falls into soft curves with the lips somewhat apart, and the cheeks flush and grow pale with a soft and ever-varying colour.

In *Scorn* the forehead is somewhat wrinkled, but not so fiercely so as in anger; the eyebrows are very much knitted together, and brought low next the nose, but at the other end they rise very much. The eyebrows show scorn more than any other feature: hence the word superciliousness (from super-cilium, the eyebrow). The eyelids droop somewhat over the eyes, and the eyeball is very much in the centre of the eye, which has a cold light in it; the nostrils rise, making wrinkles in the cheeks, sometimes extending from the wings of the nose to the lower eye-bones. The mouth closes in a hard way, with the under lip protruding, which causes the corners of the mouth to take a downward curve. The chin is advanced, and the head tossed back.

In *Astonishment* or *Surprise* the eyebrows are raised, the eyes very much opened, and the eyeball very much raised, so that there is a space of white left between it and the lower line of the eye; the mouth is half open.

Admiration.—In this passion the eyebrow rises, the eye opens a little more than usual both above and below, so that the iris of the eye is equidistant from both the lines of the eye. The lips are generally parted with a half-smile.

Attention.—In this state of mind the eyebrows sink and approach the sides of the nose; the lips are slightly apart; the head a little bent forward, but remaining fixed in that position for some moments.

Veneration, which is the result of admiration and esteem, shows itself by a downward bending face, the eyebrows drooping also; the eyes are almost shut, and the mouth quite shut, but in softly curved lines.

Hope is indicated by a smooth brow; eyebrows raised; eyes more than naturally open, the eyeball, almost aflame with brightness, places itself in the middle of the eye; the nostrils expand, and have an upward movement; the mouth half opens, and the cheeks flush with sudden and vivid colour.

In *Compassion* the forehead is calm, but the eyebrows sink over the eyes as in sorrow; compassion is sadness for another's griefs. The wings of the nose are gently raised, the nostrils somewhat expanded, and the mouth slightly open, with the upper lip raised and slightly projecting.

In *Envy* the forehead is intersected with many lines; the eyebrows are lowering; the eyes have a restless, uneasy motion; the cheeks are sunken and lined; the lips are drawn tightly over the teeth, and have a spasmodic, uneasy motion.

In *Despair* the eyebrows descend so as almost to hide the eyes, which are half closed, with the eyeballs fixed with a strong expression, and without any light in them. The nose seems sunk down, whilst the muscles of the upper part of the cheeks are swelled and drawn down towards the jaws; the mouth is drawn backwards, is more open at the sides than the centre; and the lower lip is loose, flaccid, and drooping.

In *Pain* (whether mental or physical) the forehead is intersected with lines; the eyebrows are drawn near to each other over the nose, but rise towards the middle; a deep line is formed from the wings of the nose to the middle of the cheek; the mouth half opens, and is drawn back towards the ears at the corners; the colour generally leaves both cheeks and lips, which become almost livid.

In *Sorrow* the eyebrows rise at their starting-point near the nose, but droop again suddenly over the eyes; the eyelids are swelled, and half cover the eyes, and the colouring around the eyes and eyelids is livid; the nostrils are drawn

downwards; the mouth is half open, but the corners droop very much; the head is bent on one side; the face is of a leaden colour, and the lips are pale.

In *Joy* the forehead is serene; the eyebrows are without motion, and take only their natural curves; the eye is open, and brilliant with light; the corners of the mouth turn up a little, and a bright flush of colour suffuses the whole face.

In conclusion I would remark that the manner of carrying the head is very indicative of character. The head bent forward shows impulse, but not much will power; one who would be swayed by the opinions of others; if, with this position of the head, the eyes are raised, it shows hopefulness and enthusiasm of character. The head very much thrown back indicates self-confidence, pride, and ambition. When the head is held perfectly straight, and is erect without being either thrown back or bent forward, it indicates a person of courage and determination, possessing much self-command and force of character. A head bent to one side shows an impressionable and sensuous person somewhat vain and affected. The head bent down—especially if the eyes are also fixed on the ground—shows a melancholy, thoughtful, and unhopeful nature.

With these papers I conclude the revelations of human nature given by the two occult sciences of Palmistry and Physiognomy—each equally potent, and each supported by the other. Those who, with good memories and strong deductive powers, will patiently and humbly study these sciences, will, in the end, be rewarded by finding themselves able, by these lights,

‘To read quite through the thoughts of men.’

THE END.

The Handbook of Palmistry,

Including an Account of the Doctrines of the Kabbala. By R. BAUGHAN,
Author of 'Indications of Character in Handwriting.' Third Edition, newly
revised, in demy 8vo., with Illustrative Plates. Price 1s.

'It possesses a certain literary interest, for Miss Baughan shows the connection between palmistry and the doctrines of the Kabbala.'—*Graphic*.

'Miss Rosa Baughan, for many years known as one of the most expert proficient in this branch of science, has as much claim to consideration as any writer on the subject.'—*Sussex Daily News*.

'People who wish to believe in Palmistry, or the science of reading character from the marks of the hand,' says the *Daily News*, in an article devoted to the discussion of this topic, 'will be interested in a handbook of the subject by Miss Baughan, published by Mr. Redway.'

GEORGE REDWAY, YORK STREET, COVENT GARDEN.

Confessions of an English Hachish Eater.

Edition de luxe, in demy 18mo. Price 1s.

'There is a sort of bizarre attraction in this fantastic little book, with its weird, unhealthy imaginations.'—*Whitehall Review*.

'Imagination or some other faculty plays marvellous freaks in this little book.'—*Lloyd's Weekly*.

'A charmingly written and not less charmingly printed little volume. The anonymous author describes his experiences in language which for picturesque quality is worthy to rank with De Quincey's celebrated sketch of the English Opium Eater.'—*Lincolnshire Chronicle*.

'A weird little book . . . The author seems to have been delighted with his dreams, and . . . carefully explains how hachish may be made from the resin of the common hemp plant.'—*Daily Chronicle*.

GEORGE REDWAY, YORK STREET, COVENT GARDEN.

Price Seven Shillings and Sixpence.

In crown 8vo., 384 pages, handsomely bound in cloth, gilt.

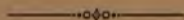
THEOSOPHY,

RELIGION AND OCCULT SCIENCE.

BY

HENRY S. OLCOTT,

PRESIDENT OF THE THEOSOPHICAL SOCIETY.



Among the matters treated in this important work are:—

Adepts—Aryan Philosophy—Astral Self—Atma—The Aura—Madame Blavatsky—Boehmen—Brahminical Customs—Lord Buddha—Cosmic Matter—Charms and Spells—Chela—Christianity—Clairvoyance—Confucius—Crystal-Reading—Demoniac Agency—Dervishes—Divining Rods—The Dualists—Ecstasies—Hierophants of Egypt—Electricity—Esoteric Buddhism—Euhemerization—Exorcism—Fire Worship—Folk Lore—Freemasons—Gautama—God—Hebrew Cosmogony—Hermetic Doctrine—Hinduism—Illumination—Immortality—Incantation—India—Initiates—Islam—Jesuits—Jesus—Jews—Jiv-atma, or Life-principle—Kabala—Kabeirac Mysteries—Koran—Krishna—Levitation—Loadstone—Lully—Magic—Magnetism—The Mahatmas—Mahomet—Materialism—Mediumism—Mesmerism—Miracles—Moksha—Moses—Moslem Paradise—Muk-tatma or Soul Universalized—Mysticism—Neo-Platonists of Alexandria—Nirvana—Occult Sciences—Od, or Odyle—Odic Aura—Oriental Philosophy—Palin-genesis—Parabrahma—Paracelsus—The Parsi—Plato—The Phonograph—Plotinus—Porphyrus—Prayer—Prognostication—Psychic Phenomena—Psychology—Psychometry—The Pundits—The Puranas—The Reformation—Reincarnationists—Religion—The Rishis—Story of a Sadhu—Salem Witchcraft Horrors—Sanskrit Literature—The Sastras—Science—Séances—Self—Sensuality—Sommambules—Sorcery—Soul—Herbert Spencer—Spirit Rapping—Ancient and Modern Spiritualists—Supernaturalism—Swedenborg—Table-Moving—Secret of Talismans—The Talmud—Theodidakti of Greece—Theosophical Society—Theosophy: Its proper definition—Theurgists—Thought-Reading—Transmissibility of Thought—Mystics of Tibet—Training in Occult Science—Trance—The Tripitakas—Universal Brotherhood—The Upanishads—Vatsavana—Vedantism—The Vedas—Vedic Philosophy—Vestal Mysteries—Vital Force—Witchcraft—Science of Yoga—Zoroastrian Religion, etc.

GEORGE REDWAY, YORK STREET, COVENT GARDEN.





